The Thesis Committee for Callan Elizabeth Steinmann
Certifies that this is the approved version of the following thesis:

"Art for Everyone" at the Georgia Museum of Art: The Importance of Sociocultural Context for School Field Trips to Art Museums

APPROVED BY
SUPERVISING COMMITTEE:

Supervisor:

Melinda M. Mayer

Christina Bain

"Art for Everyone" at the Georgia Museum of Art: The Importance of Sociocultural Context for School Field Trips to Art Museums

by

Callan Elizabeth Steinmann, A.B.

Thesis

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Arts

The University of Texas at Austin

May 2013

To the students of Howard B. Stroud Elementary School, who remain today some of the funniest, smartest, and most inspiring people I have ever known.

Acknowledgements

First and foremost, I would like to thank the staffs of the Georgia Museum of Art and Chase Street Elementary School for allowing me to complete this research project at their institutions. My sincerest gratitude goes to Carissa DiCindio and Melissa Rackley for their kindness, patience, and support of this project from the beginning. Thank you both for being a constant source of knowledge, enthusiasm, and inspiration throughout this process. You guys are awesome.

A million thanks to Dr. Melinda Mayer for being such a thoughtful and supportive advisor. You pushed me to think more deeply about my research, and I always left our conversations feeling re-energized and focused. I could never have done this without you! And thank you to Dr. Christina Bain, for your kind and encouraging words, and for helping me to sift through my scattered thoughts and formulate this project.

I would also like to thank Dr. Paul Bolin, for always being a calm, comforting, and caring presence throughout this thesis process and graduate school as a whole. And thanks for teaching me everything I know about Chair Olympics.

Finally, thanks to my family, for their unconditional love and support. And an extra special thanks to Johnny, for your limitless love and patience, and for always believing in me even when I didn't believe in myself.

Abstract

"Art for Everyone" at the Georgia Museum of Art: The Importance of Sociocultural Context for School Field Trips to Art Museums

Callan Elizabeth Steinmann, M.A.

The University of Texas at Austin, 2013

Supervisor: Melinda M. Mayer

This thesis is a qualitative case study of a 5th grade field trip program at the Georgia Museum of Art in Athens, Georgia. The value – educational, social, and otherwise – of direct experiences with artworks in the museum setting has been demonstrated in numerous studies (Adams & Sibille, 2005; Burchenal & Grohe, 2007; Burchenal & Lasser, 2007; Henry, 1992; Hubard, 2007), and the single-visit field trip program has been a staple of educational programming at many art museums across the United States. However, much of the recent literature in art education focuses on the benefits of multiple-visit field trip programming (Burchenal & Grohe, 2007; Burchenal & Lasser, 2007), in effect "abandoning" the single-visit program. Given that the single-visit field trip remains a standard in the field, this study sought to explore the ways museum educators can maximize the value of the one-shot field trip model in art museums.

Through observations of a 5th grade class on their field trip to the Georgia Museum of Art, interviews with program stakeholders (including museum educators,

museum director, the school art teacher, and program donor), and collecting the students' perspective through written questionnaires, this study revealed insight into the one-visit field trip. An analysis of the various issues and perspectives involved with this type of programming substantiated the hypothesis that there is valuable information to be learned from looking closer at the single-visit program. The findings suggest that by situating itself authentically in its own community, the art museum can make single-visit field trip programs more relevant to students' lives by employing culturally responsive teaching practices.

Table of Contents

List of Tables

List of Figures

Chapter 1: Introduction

Most of us, at some point or another in our academic lives, have been on a class field trip to a museum. Think back to one of those experiences now. What comes to mind? Do you recollect a particular painting or sculpture that you had never seen before? Or do you remember feeling intimidated by a large, imposing new space? Did you learn something that had a lasting impact? Or do you simply recall the excitement of spending a day out of school with your friends? These varied scenarios are often happening simultaneously when students visit an art museum on a class field trip. Museums have been serving schools since the early 1900s, and today children visiting them as school groups make up approximately 10% of all museum audiences (Henry, 1992; Liu, 2007). The overlapping contexts of the museum field trip described above – exposure to authentic objects, the novelty of a new environment, opportunities for different kinds of learning, the excitement of being outside of the classroom – all affect the way a child experiences the art museum field trip.

This research study will take a close look at the 5th grade school field trip, which is a staple of educational programming at many art museums. There are many documented benefits of successful field trip programs, and research has shown that art museum learning can result in stronger critical thinking skills, reinforcement of curriculum concepts, increased student awareness of diversity, facilitation of discovery and experiential learning, enhanced student ownership of art institutions, and can support stronger bonds with the school and the community (Berry, 1998; Burchenal & Lasser, 2007; Kydd, 2007). In the face of budget cuts and standards-based educational reform, however, it is becoming increasingly more difficult to justify the value of taking students outside of the classroom for informal learning experiences. How can museum educators

make a field trip as meaningful and valuable as possible, especially when many students only visit the museum one time? By studying one such single-visit 5th grade program, this research will enable a better understanding of the current state of the art museum field trip today. A thorough examination of the 5th Grade Tour Program at the Georgia Museum of Art (GMOA), which is situated firmly in the context of its community in Athens, Georgia, can provide useful information for art educators seeking to maximize the impact of school field trip programs.

CENTRAL RESEARCH QUESTIONS

What can art educators learn from a case study of a 5th grade field trip to an art museum? How might the findings of this case study enable a better understanding of the state of the art museum field trip today? How can this information be used to support the educational value of the art museum field trip experience?

PROBLEM STATEMENT

The 5th grade school field trip is a staple of educational programming at many art museums, and research has shown the value of experiential, hands-on, real-world learning experiences that can occur in a museum setting (Berry, 1998; Burchenal & Grohe, 2007; Henry, 2007). The traditional art museum field trip in years past was a "one-shot," single-visit model, in which students visit the museum one time during the school year. This single-visit field trip model is problematic for a number of reasons; the novelty of the situation can distract students, and it is difficult for museum educators to create a meaningful learning experience in a few short hours (Falk & Dierking 2013; Mayer, 2006). In the past several decades, museums have tended to move away from the single-visit program, and many have embraced the virtues of multiple-visit field trip models instead.

Many recent studies discuss the benefits – increased learning outcomes, more meaningful art experiences – of multiple-visit programs, in which school groups visit the same museum several times (Adams et al., 2006; Burchenal & Lasser, 2007; Garoian, 1992). Yet the reality is that many schools and museums simply do not have the resources to support multiple-visit programs. Especially given the current climate of public education, with budget cuts and the "teach-to the-test" mentality of standards-based assessment, it is becoming increasingly more difficult for public school students to visit a museum at all, let alone multiple times during a school year. Though trends in research suggest that the field has moved on to other field trip models, the fact remains that the single-visit program is still a cornerstone of educational programming in many art museums today (Brodie & Wiebe, 1999). Given that the single-visit model is still prevalent in the field, how can museum educators maximize the impact and value of the one-shot art museum field trip? What if, rather than a one-size-fits-all model, single-visit field trips were customized to suit the particular community in which they are situated? An in-depth investigation into one of these "staple" field trip programs – in this case, at the Georgia Museum of Art in Athens, Georgia – shows that the single-visit 5th grade field trip model may still hold promise for providing meaningful, relevant art experiences for public school students.

PERSONAL AND PROFESSIONAL MOTIVATIONS

I first learned about the 5th Grade Tour Program at the Georgia Museum of Art in February 2012. Dr. Carole Henry, Professor of Art Education at the University of Georgia (UGA), gave a talk at The University of Texas at Austin (UT) and mentioned the program during her presentation. In the months before Dr. Henry's talk, during my first semester of museum education courses at UT, I had been interested in how art museums

can engage their communities, particularly lower income populations. The 5th Grade Tour Program fit right into this area of interest, particularly since I felt a strong connection to Athens, Georgia and the GMOA. I furiously began taking notes during Dr. Henry's lecture, and immediately knew that I wanted to learn more about this program. The 5th Grade Program is funded by a donor, and provides financial support to cover the cost of buses and substitute teachers so that every 5th grade student in Athens-Clarke County is able to visit the museum on a field trip.

While the impetus of this study occurred during Dr. Henry's talk, my connection to Athens and the Georgia Museum of Art began much earlier. I received my undergraduate degree from UGA and lived in Athens for over eight years. After graduating in 2007, I interned at the GMOA and also worked as a teacher's assistant in a 1st grade classroom at Howard B. Stroud Elementary, a Title I Distinguished School in Athens, Georgia. As I will discuss in more depth in Chapter 3, Athens-Clarke County is one of the poorest counties in the United States, and 99% of the students at Stroud Elementary are eligible for free or reduced lunch programs (Partners for a Prosperous Athens, 2012; Public School Review, 2013c). While working at Stroud, I was able to incorporate art lessons into our classroom on several occasions, and I was overwhelmed by the positive response from the students. Having grown up in a family that values the arts, I visited museums and art galleries frequently as a child, and art is a defining aspect of my identity. I know that the students in my class would have loved and benefited from a trip to an art museum, but due to budget cuts and financial issues (both county-wide and at our school), there was no money available for field trips with our class that year. The Georgia Museum of Art is located on the campus of the University of Georgia, just three miles from the elementary school, and admission is always free, but these kids were never able to visit. It is unlikely that the students will visit the museum outside of school

for many reasons, including the fact that most of their parents do not have cars, and may not be comfortable in the museum setting.

My prior knowledge of the Athens community and its complex demographic and cultural makeup attracted me to this program, sparking my interest in investigating this topic. I knew that the GMOA has a wide range of educational and outreach programming, and I understood the nature of the schools from my time working at Stroud. I wondered, how might these two facets of the Athens community interact? How does the GMOA serve the ethnically and socioeconomically diverse populations in the surrounding schools? I suspected that there might be something special happening here, and so I embarked on this research project.

From both a personal and professional perspective, I am interested in how art museums can connect to their audiences and authentically engage their communities, particularly with lower income populations. An in-depth investigation of the Georgia Museum of Art and its 5th Grade Tour Program can help provide insight into the ways art museums can create meaningful learning experiences for diverse student groups.

SPECULATIONS ABOUT THIS INVESTIGATION

I suspected that the findings of this study would show that there are a wide variety of issues, challenges, and benefits associated with a field trip to an art museum. I anticipated that the 5th Grade Tour Program at the Georgia Museum of Art would have many similarities with other museum field trip programs, facing similar challenges and using techniques that are considered good practices in art museum education. But I also suspected that the findings of this study would reveal that there is something special about this particular program and the way it serves its community that could prove useful to art educators who wish to design more meaningful field trip programs.

RESEARCH METHOD

Because I wanted to paint a comprehensive picture of the 5th Grade Tour Program at the GMOA and the complex issues associated with it, a case study was the most appropriate research method for this project. John Creswell (2009) describes case studies as

> [Strategies] of inquiry in which the research explores in depth a program, event, activity, process, or one or more individuals. Cases are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time. (p. 13)

Because case studies focus on one individual phenomenon, the researcher is able to gain a holistic understanding of the phenomena being studied (Stake, 1998).

In this research project, I studied the "case" of the 5th grade educational program at the Georgia Museum of Art and the students from Chase Street Elementary School who participated in the program in November 2012. In order to answer my central research questions, I used multiple sources of data and multiple methods of data collection. I observed a field trip at the museum, collected student responses with a written questionnaire, and conducted semi-structured interviews (which I audio recorded) with program stakeholders. I compiled my written field notes and observations, student responses, interview transcripts, and email correspondence with the museum staff into a large "database" of information. Reading and rereading the data from these different sources, I used content analysis to search for emergent themes. The final thematic analysis of the data is presented in a narrative structure, which in effect allowed me to "tell the story" of the 5th Grade Tour Program.

DEFINITION OF TERMS

Civic Engagement

Individual and collective actions designed to identify and address issues of public concern (American Psychological Association, 2010).

Community

A social group whose members live in a specific locality and/or share a government, and have common cultural heritage, history, and values. Gerard Delanty describes communities as "based on ethnicity, religion, class or politics; they may be large or small; 'thin' or 'thick' attachments may underlie them; they may be locally based and globally organized; affirmative or subversive in their relation to the established order; they may be traditional, modern and even post-modern; reactionary and progressive" (in Crooke, 2007).

Informal Learning

Learning that is typically not classroom-based or highly structured; control of learning rests primarily in the hands of the learner (Marsick & Watkins, 2001). Informal learning is closely associated with what John Dewey (1934) referred to as "experiential learning," in which students make meaning from direct experience with the world around them in a real-world setting, often outside the traditional classroom environment.

Georgia Performance Standards (GPS)

GPS is a framework of guidelines that provide clear expectations for assessment, instruction, and student work in Georgia public schools (Georgia Department of Education, 2011, para. 1).

Multiculturalism

The preservation and coexistence of different cultures or cultural identities within a unified society (Multiculturalism, n.d.).

Socioeconomic Status (SES)

An economic and sociological combined total measure of a person's work experience and of an individual or family's economic and social position in relation to others, based on income, education, and occupation. A family's SES is based on the household income, education, and occupation (Socioeconomic status, n.d.).

Title I Schools

Schools where at least 40 percent of the children in the school attendance area are from low-income families, or at least 40 percent of the student enrollment are from low-income families, are then eligible to receive federal Title I funds. The proportion of low-income families is most frequently measured by the percent of students receiving free and reduced-price lunch. Title I funds are to be used for programs designed to improve the academic achievement of children from low-income homes (GreatSchools, 2012)

LIMITATIONS TO THE STUDY

This case study examined one donor-funded school program at one Georgia art museum, with observations of a field trip with 5th graders from one elementary school. The semi-structured interviews were limited to the two museum educators at the GMOA, the museum director, the art teacher at Chase Street Elementary, and the program donor. The findings of this case study cannot be generalized to include other museums, programs, or schools, but the findings have applications for other similar field trip programs at art museums.

SIGNIFICANCE OF THE STUDY

I believe this research study will benefit the field of art education in schools and museums by providing insight into the single-visit 5th grade field trip. As discussed previously, the one-shot model remains a standard in the field, but recently has been somewhat neglected in the literature in favor of multiple-visit programs. Because so many museums still give single-visit tours to public school children, I believe that these programs should be studied further. By looking closely at the GMOA's 5th Grade Field Trip Program, this research can offer a deep, nuanced understanding of the complex issues that affect this kind of field trip program, as well as how the value of the museum field trip experience might be maximized by considering the sociocultural context of visiting students.

LOOKING AHEAD

The following chapters tell the story of the 5th Grade Tour Program at the Georgia Museum of Art. Chapter 2, Review of Literature, provides an overview of issues and theories which relate to and frame this research project, including learning in museums, the art object and aesthetic experience, field trip programs, and multicultural education. Chapter 3 presents information about the background demographics and cultural makeup of Athens, Georgia, which is integral to understanding the 5th Grade Tour Program in the context of its specific community. I give an in-depth look at how the study was conducted in Chapter 4, which describes the specific research methodology used. The key findings of this project are presented in Chapters 5 and 6, which are divided in order to explore various thematic elements more clearly. Chapter 5 includes information about the program foundation and structure, its objectives, and a detailed description of the field trip I observed as well as a summary of student responses, while Chapter 6 presents a thematic analysis of the themes which arose from interviews with program stakeholders.

This thesis concludes with Chapter 7, with reflections on the meaning of the findings from this project, its relevance to the field of art education, and suggestions for future research.

Chapter 2: Review of Literature

A discussion of school field trips to art museums merits consideration of many different issues, influences, stakeholders, and theories, all of which are interwoven in a web of complex relationships; therefore, this review of literature includes a discussion of several diverse but interrelated topics. In this chapter, I seek to give context for this research study by investigating the following: What happens when school children visit an art museum on a field trip? What factors are at play? What makes this experience meaningful?

Falk and Dierking's Contextual Model of Learning (1995; 2013), which I will discuss first, frames my exploration of learning in a museum setting. I will then examine the concept of museums as informal learning environments and the significance of direct experiences with art works. The following sections involve further discussion of issues relevant to school field trips, including benefits and challenges of field trip programs and measuring learning outcomes. I conclude with an exploration of multicultural education approaches, with emphasis on application in a culturally responsive art education curriculum. These interwoven subjects informed my perspective and process in approaching this study of the 5th Grade Tour Program at the Georgia Museum of Art.

Art Museums and the Contextual Model of Learning

No learning experience occurs in a vacuum. Especially in recent decades, educators have moved from an "empty vessel" concept of learning, in which the learner simply absorbs whatever knowledge is transmitted to him, to one where the learner actively constructs knowledge in the context of their own unique experiences and environment. John Falk and Lynn Dierking (2013) developed what they call the Contextual Model of Learning, or CML, which is now a foundational theory in the

discussion of learning in art museums. The Contextual Model of Learning "starts from the premise that all learning is situated, a dialogue between the individual and his or her environment" (Dierking, 2002, p. 5). The CML posits that a museum experience involves three overlapping contexts: the personal context, the sociocultural context, and the physical context, as well as the fourth dimension of time (Falk & Dierking, 2013). Figure 1 below provides a visual representation of how these three contexts intersect and overlap over time.

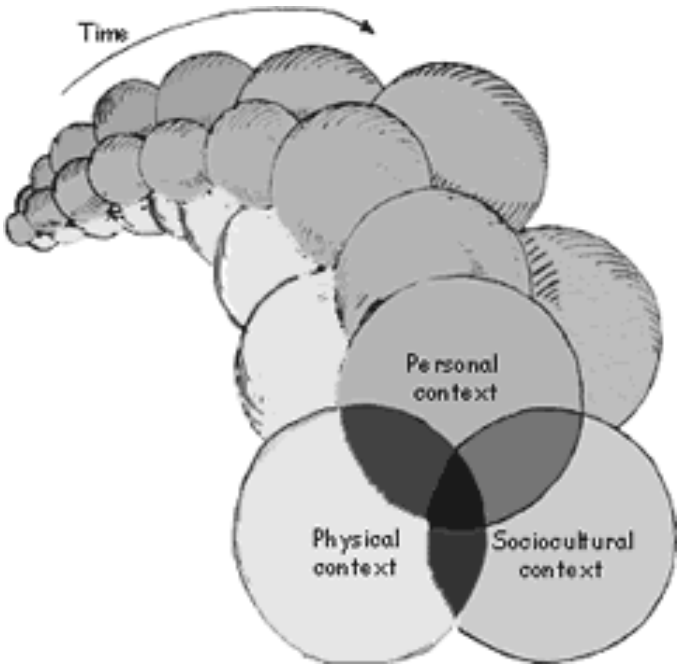

Figure 1: Falk and Dierking's Contextual Model of Learning (2013).

The first of these contexts, the personal context, refers to "all that the learners bring to the learning situation, their interest and motivations, their preferences for learning modalities, their prior knowledge and experience" (Dierking, 2002, p. 5). Individual students each have their own unique life experiences that influence and inform

the connections they make with works of art. As will be discussed later in this chapter, museum experiences are most meaningful for children (and for all visitors) when they include personal involvement and significant connection to real world experiences.

The second context in Falk and Dierking's model, the sociocultural context, involves two important factors: the cultural context of the visitor, and the cultural context that is embodied in the museum itself (Falk & Dierking, 2013). Children are inherently social creatures, and they each arrive at the museum with a unique cultural background that affects their experience. This can influence visitors' perspectives of a museum before they even walk in the door: "Depending on one's cultural background (race-ethnicity, socioeconomic status, country of origin), write Falk and Dierking (2013), "one has different perceptions of museums in society" (p. 27). When engaging with a work of art relates somehow to one's individual cultural background, the experience is more meaningful. Another aspect of the sociocultural context occurs within the context of the social group that accompanies a visitor when they visit the museum. Depending on whether a visitor comes to the museum as part of a school group, with their family or friends, or comes alone, their experience will be different. The sociocultural context of museum learning can also provide a unique opportunity for scintillating discourse that teaches visitors the value of including diverse perspectives. As students learn to share their thoughts and interpretations while discussing works of art, they learn about other cultures as well as each other.

The third factor in the Contextual Model of Learning is the physical context of the museum. Museums are often designed with architecture that is "designed to inspire a sense of awe" (Henry, 2010, p. 17), but these large, sometimes imposing spaces can be intimidating to some visitors (Falk & Dierking, 2013; Henry, 2010). Especially for children visiting a museum, the experience of getting out of the classroom and visiting an

exciting new space can be extremely distracting, which in turn can undermine the impact of learning that occurs. Research has shown that advance preparation when visiting a novel environment can help alleviate this disorientation; in fact, when students are adequately prepared for the new experience, novelty can actually enhance the learning experience (Falk & Dierking, 2013; Henry, 1992, 2010). "When children feel oriented and are provided conceptual advance organizers, this advance preparation enhances their object-based learning" in the museum, writes Dierking (2002, p. 9).

The fourth dimension of Falk and Dierking's Contextual Model of Learning is time. "Children learn by accumulating understanding over time, from many sources in many different ways" (Dierking, 2002, p. 10), and the museum experience cannot be fully understood by looking at the brief "snapshot" in time when they are in the museum. Visitors make meaning of a museum visit in the context of subsequent events and experiences that reinforce or relate to learning that occurred in the gallery. In order to fully understand the impact of an art experience, each of these integrated contextual layers must be considered as they interact over time.

INFORMAL LEARNING ENVIRONMENTS

In contrast to the more formal learning opportunities students experience in school, museums are often characterized as informal learning environments (Burchenal & Lasser, 2007; Henry, 2010; Paris & Hapgood, 2002). Scott Paris and Susanna Hapgood (2002) describe informal learning environments (ILEs), as "a variety of community settings such as museums, zoos, aquaria, parks, and botanical gardens . . . . libraries, churches, and community centers…music and cultural festivals; and groups such as scouting and youth organizations" that "involve gatherings outside home and school to share new experiences" (p. 39). Because informal learning environments can include

such a broad range of settings and experiences, they can be difficult to define; for this reason, they are often characterized by the ways they *differ* from traditional school learning. ILEs generally involve "learning based on objects and experiences rather than text" and "authentic artifacts [that] allow children to determine their own goals for exploration, discovery, and learning" (Paris & Hapgood, 2002, p. 41).

As informal learning institutions, art museums allow for more exploration and free-choice learning than is typically offered in a traditional classroom. Museums "offer a learning environment that is distinctly different from the classroom, and provide ways of learning that reach students in different ways" (Burchenal & Lasser, 2007, p. 108), thereby appealing to what Howard Gardner calls "multiple intelligences" (Koller & Gibbons, 2005). In its 1984 report, the American Association of Museum's Commission on Museums for a New Century discusses the special kinds of learning opportunities one can experience in a museum:

> In museums, the individual human experience can find a cultural context, a place in time and space. To 'learn' in a museum means to develop the ability to synthesize ideas and form opinions, shape an esthetic and cultural sensibility. These intellectual qualities result from all kinds of learning, but they are the special province of museums, where objects and ideas are interwoven in an open process of communication that blends study and exploration, seeing and thinking and, in many instances, touching. (pp. 58-59)

The opportunities described above relate to what Falk and Dierking (1995) call "free-choice learning" that occurs in informal learning environments like art museums (with the exception of exploring through touch, which is typically not permitted in art museums). Museum visitors are free to explore exhibitions or works of art that interest them most, which offers a very different learning experience than the classroom. Whereas learning in a classroom tends to be structured and extrinsically motivated, free-choice learning in a museum setting is more intrinsically motivated, allowing the visitor to

"construct personal meaning, make choices, exercise control, engage in collaboration and conversation, adjust task challenges, and derive consequences of performance that promote self-efficacy" (Paris & Hapgood, 2002, p. 41). While many aspects of intrinsic motivation are possible in the formal classroom setting (Paris & Hapgood, 2002), some researchers have cautioned against dismissing the museum experience as a mere "extension of the classroom." Terry Zeller (1985) points out that "by trying to make the museum experience an extension of the classroom, or, at the other extreme, mere exposure, the agenda of the school overshadows the unique learning opportunities of the museum" (p. 7). It is clear that the art museum and the classroom offer different kinds of learning environments, with different strengths and outcomes. The most definitive aspect of the art museum experience, which cannot be replicated in a classroom environment, is the opportunity to engage directly with works of art.

THE ART OBJECT AND AESTHETIC EXPERIENCE

The art museum is an institution that is dedicated to the collection, preservation, research, and exhibition of works of art, and as such it exists as a unique resource for interacting directly with authentic art objects. The very physical design of the building, lighting in the galleries, layout of the exhibitions, and placement of the art objects are all intended to provide an excellent environment for viewing art (Henry, 2010; Longhenry, 2007; Walsh-Piper, 1994). The objects are "set aside" in a special way that invites looking and contemplation in a space designed expressly for that purpose. It is widely accepted in the field of art education that there is something unique about the experience of interacting directly with a work of art, though defining this "specialness" has been difficult (American Association of Museums, 1992; Henry, 1992, 2007, 2010; Hubard, 2007; Longhenry, 2007; Paris & Hapgood, 2002; Savedoff, 1999; Walsh-Piper, 1994).

The overarching goal of an art museum, many museum educators would argue, is to facilitate for its visitors an engaging and meaningful experience with works of art. As Carole Henry (2010) points out, however, museum educators tend to refer to this "meaningful experience" without fully understanding what we mean by it, but for many art educators, it can be defined as an aesthetic experience.

The concept of an "aesthetic experience" is somewhat controversial and difficult to define. It is intangible and highly subjective. It has been described as a "moment of heightened attention to perception, which is what makes it both meaningful and memorable" (Walsh-Piper, 1994, p. 105) and "an emotional response tied to heightened sensual perception" (Henry, 2010, p. 38). This personal response and connection with a work of art is the goal of a museum visit, but is direct interaction with the authentic art object necessary to elicit this kind of reaction? Previous literature (Frost, 2002; Henry, 1992; Hubard, 2007; Savedoff, 1999) has explored this idea, and suggests that while it is possible for students to learn about art and art history from slides or poster reproductions in classrooms, the experience is much different from a firsthand experience with works of art. Details and contextual information such as scale, texture, three-dimensionality, and color are often lost or misrepresented in reproductions of works of art. As Barbara Savedoff (1999) argues, "photographic reproductions distort our perception of the painting 'proper,' its color, scale, and surface, as well as . . . remove the work from its physical context of viewing or presentation" (p. 345).

In her 1992 study of student recollections of museum experiences, Carole Henry found that direct encounters with works of art were valued and retained 18 months after the museum visit, and that "the strongest impact appeared to result from viewing the original art objects" (p. 89). Olivia Hubard's 2007 study showed that visitors preferred a postcard reproduction to a digital version of an image, and the impact of the original

work of art was greater than either of these. The data from Hubard's study suggest that while "both originals and reproductions can be the source of meaningful experiences in young people's responses across presentation modes . . . varying visual qualities of the different format can ultimately lead to diverging responses and interpretations" (Hubard, 2007, p. 246). As digital images of art works become increasingly widespread (Frost, 2002), it is important to make the distinction between the kinds of experiences that result from viewing these reproduced images and the "real thing." Aspects of the experiential, social context of museum visits may also be lost when viewing reproductions, as "the truly magical, transformative art museum learning experiences are integrated with the museum experience itself" (Longhenry, 2007, p. 186).

SCHOOL FIELD TRIPS

The Typical "One-shot" Model

Museums have been serving schools since the 1900s, and programming designed specifically for this audience has increased in recent years. Children visiting with a school group now make up a significant percentage of all museum audiences today (Liu, 2007), and the 4th or 5th grade school tour has become a staple of museum education programming at many art museums. In most cases, the typical class field trip to an art museum involves a one-time visit, usually for half a day or less. A museum staff person, typically a volunteer docent, guides the class through the galleries. While constructivist approaches and free-choice learning are becoming increasingly common for art museum field trips, these tours tend to be fairly structured. Many 4th and 5th grade tours include an art-making component related to artworks or themes seen in the collection (Berry, 1998; Brodie & Wiebe, 1999; Burchenal & Lasser, 2007).

There are many challenges implicit in the typical "one-shot" model of a field trip to an art museum. As Melinda Mayer (2006) writes, "All an art museum educator can hope to impart on a one-shot tour is a simple exposure to art and the museum. Hopefully, that one encounter will result in a lifelong appreciation for art and art museums, but that is a tall order for one field trip" (p. 48). Time, of course is an issue; it is difficult for the museum staff to facilitate a meaningful experience and help students feel comfortable in a museum in a matter of hours. Novelty is another challenge. Many young people's first (and sometimes only) experience in an art museum is on a class field trip, and being in an unfamiliar setting can be an obstacle to learning (Falk & Dierking, 1995). Differing expectations about the nature and outcomes of the trip from museum staff and teachers can also cause conflict, confusion, and disappointment (Brodie & Wiebe, 1999).

Despite these challenges, the one-shot model is often the reality for many art museum field trip programs. In order to take advantage of a single-visit, museums and schools must work together, bringing strengths from each institution into the relationship (Berry, 1998; Burchenal & Lasser, 2007; Liu, 2007). As Nancy Berry (1998) writes, "school educators know their students' capabilities better, while museum educators are more knowledgeable about works of art in their museums" (p. 10). The National Center for Art Museum/School Collaborations (NCAMSC) was established in 1995 and has conducted research into best practice for successful museum-school partnerships.[1] Findings from the NCAMSC and other research recommends the following for successful museum-school collaborations: setting clear goals for expectations at the outset; considering the goals of both parties equally; allowing time for thoughtful planning,

[1] Though the 5th Grade Field Trip Program at the GMOA is *not* an official museum-school partnership, previous research on museum-school partnership programs has implications for building successful relationships between public schools and art museums. I found that the benefits, challenges, and recommendations discussed in the literature on museum-school partnership programs greatly informed my approach to this study of the GMOA's 5th Grade Tour Program.

reflection, and assessment; collaborations with museum staff and school teachers decide the curriculum content; and facilitating professional development for teachers at the museum (Adams & Sibille, 2005; Adams et al., 2006; Berry, 1998; Burchenal & Lasser, 2007; Garoian, 1992; Liu, 2007). Among the many documented benefits of successful programs, research has shown that museum-school partnerships can: help students develop critical thinking skills that can be applied in other disciplines, reinforce curriculum concepts, increase student awareness of diversity, facilitate discovery and experiential learning, increase student ownership of art institutions, and support stronger bonds with the school and the community (Berry, 1998; Burchenal & Lasser, 2007; Kydd, 2007).

Benefits and Challenges of Field Trips

The kinds of firsthand, direct experiences with works of art discussed in the previous section can only occur when students visit the museum itself. This direct experience with objects and the world around them, what John Dewey (1934) calls "experiential learning," provides the opportunity for students to put the process of learning into a real-world context. The ability to make personal connections with a work of art makes learning significant to the learner's own life, which in turn makes the learning more meaningful. Instead of learning about abstract ideas in a classroom, students can make connections to their personal experiences when looking at and thinking about authentic art objects on a field trip.

Studies have shown that field trip programming tends to be most effective when it includes high levels of personal involvement for the individual child, has strong links to relevant classroom curriculum, and includes multiple-visits to the same institutions (Falk & Dierking, 1995; Walsh-Piper, 1994; Wolins, Jensen, & Ulzheimer, 1992). Gillian

Kydd (2007) makes the following recommendations to museum educators seeking to develop effective school field trip programming: listening to teachers and their needs, tailoring the field trip to suit the individual teacher and classroom, and providing time and choice for students during the visit.

Due to a multitude of factors, however, it is becoming increasingly more difficult for teachers to bring their students on field trips. Time and resource limitations, institutional constraints, pressures of standardized testing, and an increasing "teach-to-the-test" mentality resulting from legislation such as the No Child Left Behind Act (NCLB) of 2001 are all obstacles that contribute to a decrease in field trip opportunities for today's students (Chapman, 2005a; Chapman, 2005b; Dewitt & Storksdieck, 2008; Wheeler, 2011). Teachers must now extensively document how each moment of instruction fulfills curriculum standards for education, and in many cases there is a widespread belief that time spent outside the classroom is a wasted learning opportunity. "The needs of standardized testing force the perception that time away from the classroom is time spent not learning information that will be tested," write Adams and Sibille (2005, p. 9). The standards-based accountability movement has had an especially detrimental impact on arts education. NCLB identifies 10 core subject areas, including visual art, but only requires schools to measure and report scores for math and reading. As a result, schools focus a much greater percentage of instructional time on these two subjects, reducing instruction time for other subject areas, such as art. These neglected subject areas have even been called the "lost" or "atrophied" curriculum (Chapman, 2005b, p. 118). Gillian Kydd (2007) addresses this issue:

> School-based educators and others often mistakenly view museum visits as peripheral experiences to what happens in the classroom, where they believe 'real' learning takes place. Many educators, however, are beginning to realize that even the most creative teachers are limited by the environment of the classroom

> and that deep learning takes place when children are immersed in rich experiences in the community. The art museum is an ideal catalyst for the habits of mind that help students to be creative, curious, and thoughtful. (pp. 119-120)

A 2008 study by the Center on Education Policy produced startling findings related to the impact of the standardized testing movement on arts education curriculum in public schools. Of school districts that reported decreased instructional time for arts and music education, 23 percent reported a decrease by 50 percent or more as compared to pre-NCLB levels (Center on Education Policy, 2008). Emphasis on standardization and measuring learning outcomes has resulted in a shifting focus in the field as well:

> In the past decade, organizations such as Americans for the Arts and other advocacy groups have turned to statistical analysis to communicate the severity of the crisis in arts education and to create awareness and support for restoring arts funding. Among the main areas of research are studies designed to demonstrate the positive impacts and value of art education for all learners and analyses of the impacts of NCLB on students' education. (Cahan & Kocur, 2011, p. 12)

It can be particularly difficult to quantify the value of arts education and the museum experience (Henry, 2010; Koller & Gibbons, 2005). This is partly because, as discussed previously, the underlying value of the museum experience – whether it is called a "meaningful experience with art" or "aesthetic experience" – is inherently intangible, personal, and difficult to measure in concrete terms. Yet by identifying more concrete learning outcomes and ensuring that school field trips align with school district curriculum standards, teachers and museum educators can justify that a field trip experience is time and money well spent (DeWitt & Storksdieck, 2008; Wheeler, 2011).

MEASURING LEARNING OUTCOMES

While it is widely accepted that general positive social, cognitive, and affective gains result from museum experiences, it is difficult to measure evidence of the educational validity and importance of museum learning in absolute terms (Koller &

Gibbons, 2005). Downey, Delamatre, and Jones (2007) echo this viewpoint in their discussion of the impact of art museum learning for visiting students:

> While many small studies indicate that museum-school programs do have positive effects, most museum educators have only intuition or informal feedback to let them know if they have impacted student learning. Without knowing for certain *whether* museum-school programs affect student achievement, it is even more difficult to know *how* museum-school programs affect student achievement. (p. 176)

Researchers are responding to this need by investigating the learning outcomes of museum experiences in more quantifiable terms. In general, studies show that art museum learning can lead to measurable increases in problem solving, critical thinking, and visual literacy skills – skills that in turn strengthen learning and academic achievement in other disciplines such as reading, language arts, social studies, and science (Adams & Sibille, 2005; Burchenal & Grohe, 2007; Burchenal & Lasser, 2007; Downey et al., 2007; Kydd, 2007). In their analysis of the Thinking Through Art program at the Isabella Stewart Gardner Museum, Burchenal and Lasser (2007) cited an increase in critical thinking skills as a result of student participation in the program. Downey et al. (2007) found a similar increase in critical thinking skills as a result of the Learning Through Art program at the Guggenheim Museum. Adams and Sibille (2005) of the High Museum of Art found that the kinds of skills used by 4th graders to construct meaning when looking at art objects could apply to reading written texts as well, thereby strengthening literacy skills.

Museum learning has also been shown to strengthen what art educators refer to as "visual literacy," or the ability to derive meaning from visual information – what M. Victor Alper (1996) describes as

> A number of actions/reactions to a work of art, including observation, analysis, speculation as to meanings (interpretation), and discrimination that would result

> from a 'method of looking' to sharpen these actions/reactions and bring them into more conscious focus as cognitive operations. (p. 62)

Visual literacy skills have applications in many areas. As students learn to discuss works of art and verbalize visual perceptions, vocabulary skills are strengthened. When students construct meaning from works of art, skills such as making inferences and supporting ideas with evidence can be directly transferred to reading texts (Adams & Sibille, 2005). Successfully "reading" an object requires the ability to perform many of the same tasks as reading written language.

Quantifying these kinds of art learning experiences may be especially important for schools in lower-income or traditionally underserved areas. In its 2007-2008 *Arts in Schools Report*, the Department of Education (DOE) presented data which showed that schools in New York City with more students from low socioeconomic backgrounds provide the least arts education. Cahan and Kocur (2011) cite the following quote from Richard Kessler, executive director of the Center for Arts Education:

> Of over one thousand public schools analyzed in 2006-2007, the higher the percentage of low-income students at a school the less likely it is to have an arts teacher and the less likely it is to have students visiting a museum or gallery, contributing work to an art exhibition, attending or participating in a dance, theater or concert performance. (p. 13)

Schools with fewer resources and lower achievement scores may find it difficult to justify the value of taking students outside of the classroom for field trip experiences in their community.

CONSIDERING COMMUNITY CONNECTIONS

While public museums historically have had aspects of social service in their missions (Silverman, 2010), connecting with community and civic engagement have not always been central goals of museums. The public museum has evolved significantly over the last 150 years, and it is clear that many of today's art museums seek to

emphasize social responsibility and civic engagement with the communities they serve. In the 1960s and 1970s, social movements such as the Civil Rights Movement and the Women's Liberation Movement influenced thinking about the role of museums in society. As social issues of previously underrepresented groups were brought to the forefront of conversation, museums began to reconsider their position in the new, more socially conscious society (Silverman, 2010). Postmodern art theory had an impact on these developments, as it brought about a shift in thinking about the nature of interpretation and meaning making in museums.

Museums began to subscribe to the idea that there is not one absolute truth or "right answer" when it comes to interpreting objects. Instead, as discussed previously, each visitor brings his own context and background to the museum space, resulting in a multitude of different interpretations and learning experiences. Central to this ideological evolution was the introduction of Peter Vergo's "new museology," which emphasized visitor experience, transparency, and community involvement (Barrett, 2011; Silverman, 2010). The previous educative method of unidirectional transmission of knowledge—from the museum to the visitor—was fading. Museums today seek to encourage reciprocal dialogue, both among visitors and between the visitor and the museum. During the last 30 years, new kinds of museums have emerged, including the integrated museum in Latin America, the neighborhood museum in the United States, and the ecomuseum in France, all of which stress the needs of the community and the place of the museum in society (Silverman, 2010).

Because of its role as the steward of objects that represent our cultural heritage, the art museum has a unique opportunity to act as a tool for engagement with the community and effect social change. Art museums today are seeking to be more transparent and accessible, emphasizing a reciprocal relationship with visitors and

providing the tools and information necessary for them to make their own meanings and interpretations of works of art (Bevan, 2003; Buffington, 2007; Hein, 2000; Silverman, 2010; Weil, 2007). As Bevan (2003), writes:

> The museum (in its educative role) no longer represents the canon, but the wellspring, the touchstone, the reflecting pool—caring for, investigating, and exhibiting a variety of objects or phenomena that have different meanings at different moments for different communities. (p. 12)

In order to look at how museums respond to and engage with the surrounding community, it is necessary to first define the concept of community. A basic definition of community, according to the *Random House Webster's Unabridged Dictionary* (2001) is "a social group of any size whose members reside in a specific locality, share government, and often have a common cultural and historical heritage." Many have debated this static definition of community, arguing that the nature of a community structure is fluid and exists in a range of experiences and therefore cannot be so easily defined (Crooke, 2007; Silverman, 2010). Gerard Delanty describes the multitude of characteristics and nuances associated with the term:

> 'Communities have been based on ethnicity, religion, class or politics; they may be large or small; 'thin' or 'thick' attachments may underlie them; they may be locally based and globally organized; affirmative or subversive in their relation to the established order; they may be traditional, modern and even post-modern; reactionary and progressive.' (in Crooke, 2007, p. 29)

For the purposes of investigating the art museum as a culturally responsive civic institution, Delanty's broader concept of community is appropriate, as it "blurs the definitions of place and transcends the idea that focusing on 'community' means targeting people of particular demographic characteristics" (Hirzy, 2002, p. 13).

Also in need of definition is the term "civic engagement." The concept of civic engagement is most commonly associated with the individual's role in society and

capacity for involvement, but it can also apply to greater collectives and institutions. The American Psychological Association (2010) defines civic engagement as

> individual and collective actions designed to identify and address issues of public concern. Civic engagement can take many forms, from individual voluntarism to organizational involvement to electoral participation. It can include efforts to directly address an issue, work with others in a community to solve a problem or interact with the institutions of representative democracy. (para. 1)

Civic engagement between art museums and communities occurs where the two intersect. As public institutions, museums are deeply rooted in their communities. As Hirzy (2002) writes, "However far reaching its collections and scholarship or the diversity of its audiences, a museum's particular community context anchors it, revitalizes its mission and sense of purpose, and enriches its understanding of what is possible to accomplish" (p. 9). The museum has the potential to become a meeting place, a community center and safe haven where people can come together to share ideas and experiences. Cultural sensitivity and civic engagement has also become an ethical issue for museums. The International Council of Museum (ICOM)'s Code of Ethics states that museums should "work in close collaboration with the communities from which their collections originate as well as those they serve" (Crooke, 2007, p. 23). Being culturally responsive is no longer an option for museums, as museums are expected to be sensitive to the needs of the communities they serve.

As concern for increased social responsiveness and community engagement in the museum field has grown, researchers began to explore ways museums could accomplish these new goals. Since the mid-1980s, the American Association of Museums (AAM) has led several investigations into current museum practice, focusing on the relationships museums have with their communities and their role in society at large (Crooke, 2007; Hirzy, 2002). *Museums for a New Century*, published in 1984, was a report of the

Commission on Museums for a New Century that explored the state of museums and the museum profession at the time. Among its recommendations for the field are "that museums seek greater impact as educational institutions, stronger collaboration among themselves and with other organizations, and [heighten] public understanding" (Hirzy, 2002, p. 12). *Excellence and Equity: Education and the Public Dimension of Museums* (1992) further investigated the role of public service in museums, which resulted in the AAM's New Visions process, a framework of principles to aid museums in constructing a more public-service oriented mission and programming (Hirzy, 2002).

In 1998 the AAM launched its Museums and Community Initiative (M & C), a nationwide initiative to "explore the potential for dynamic engagement between American communities and their museums" (American Association of Museums, 2010). Through dialogue with museum professionals and community leaders across the United States, the M & C sought to gain a deeper understanding of the needs of communities and the role of museums in this context. As a result of the M & C, the AAM published *Mastering Civic Engagement: A Challenge to Museums* (2002), which offers recommendations and core principles that museums should embrace in order to become more community-conscious and culturally responsive. These include promoting greater civic engagement, community consciousness, democracy, and community building (Crooke, 2007; Hirzy, 2002).

Another issue related to community engagement is that of visitor perceptions about museums. Many visitors – especially those visitors of lower socioeconomic backgrounds – still see museums as stuffy, elitist, and sometimes unwelcoming places (Hirzy, 2002). By engaging in open, honest dialogue with target community members, museum staff can "demystify" the museum and increase visitor comfort, familiarity, and

accessibility with the institution when designing socioculturally relevant, community-minded programming (Barrett, 2011; Crooke, 2003; Hein, 2000; Silverman, 2010).

MULTICULTURAL EDUCATION

Because the 5th Grade Tour Program at the GMOA appears to be reflective of the diverse population of Athens-Clarke County, a discussion of multicultural education is appropriate here. The multicultural education movement grew out of the Civil Rights and other human rights movements of the 1960s and 1970s. As schools were integrated, scholars began to question the discrepancies of equality and access to diverse populations of students. The multicultural education movement evolved out of the concern for eliminating racism and prejudice against minorities in public schools. The United States today is a pluralistic society, composed of a varied mix of different races, genders, ethnicities, and socioeconomic backgrounds. As such, the idea of multicultural education today does not only refer to promoting equity and awareness for students from different racial groups, but also for all aspects of culture:

> Multicultural education emerged from the diverse courses, programs, and practices that educational institutions devised to respond to the demands, needs, and aspirations of the various groups. Consequently . . . multicultural education is not in actual practice one identifiable course or educational programs. Rather, practicing educators use the term *multicultural education* to describe a wide variety of programs and practices related to educational equity, women, ethnic groups, language minorities, low-income groups, and people with disabilities. (Banks, 2004, p. 7)

As the multicultural education movement has progressed, theorists such as James A. Banks (1991), Sonia Nieto (1992), Christine Sleeter and Carl Grant (1987) and Geneva Gay (2003, 2004) have espoused a variety of approaches. The difficulty of arriving at a single approach to multicultural education has resulted in a range of definitions that are sometimes in conflict; despite this fact, most theorists agree on the

basic goals of multicultural education. Today, multicultural education comprises a wide range of theories and practices that seek to: promote equal access and opportunity for academic achievement for students from diverse groups, increase students' awareness of other cultures, and foster sensitivity toward groups that are different from one's own. As Christopher Adejumo (2002) writes, the underlying objective of multicultural education is to "expand students' understanding of the history and cultural traditions of multicultural groups in the United States" (p. 34). The writings of James Banks and Geneva Gay were particularly informative for this research project; the models advocated by these scholars will be discussed in the following sections.

Banks' Five Dimensions and Four Approaches

James Banks (1991), a seminal theorist and leading scholar in the field, developed a definition of multicultural education that includes five specific dimensions: 1) content integration, 2) knowledge construction process, 3) prejudice reduction, 4) equity pedagogy, and 5) empowering school and social culture. *Content integration* involves the inclusion of various cultures, ethnicities, and identities in the curriculum. Banks advocates for moving away from the traditional "Anglocentric" curriculum, citing research which indicates that students are more likely to master skills when the content of a lesson is both personally and culturally relevant (2001). *Knowledge construction* concerns helping students understand that knowledge is actively constructed by individuals in the context of a specific culture, and to emphasize the importance of different personal and cultural perspectives in the process of constructing knowledge. *Prejudice reduction* involves the assertion of positive images of various racial, ethnic, and cultural groups to help students "develop more democratic attitudes and values" (Banks, 2001, p. 11). *Equity pedagogy* entails implementing teaching styles and

approaches that are designed to promote academic achievement for all students by drawing on students' various cultural and language strengths. *Empowering school culture and social structure*, the final dimension in Banks' theory, involves a complete examination and restructuring of the school or institution's culture to create access for all groups. These five dimensions are interrelated and overlapping, and are intended to help educators better understand and implement various aspects of multicultural education (Banks, 2001). This model is designed to help practicing educators to understand the different aspects of multicultural education and to enable them to implement them effectively.

Another component of Banks' theory of multicultural education involves four distinct approaches to curriculum reform (see Figure 2). These four approaches to integration of multicultural curriculum content appear on a continuum, starting with 1) the Contributions Approach, and 2) the Ethnic Additive approach and then moving toward the higher-level models of 3) the Transformation Approach and 4) the Decision-Making and Social Action Approach. The Contributions Approach involves the inclusion in the curriculum of ethnic content, typically in the form of adding in ethnic "Heroes and Holidays." Though this approach is frequently used to infuse school curriculum with multicultural content, it tends to be a more superficial inclusion and "often results in the trivialization of ethnic cultures, the study of their strange and exotic characteristics, and the reinforcement of stereotypes and misconceptions" (Banks, 2001, p. 61). Similarly, the Ethnic Additive Approach involves the addition of ethnic content – including slightly more in-depth themes and perspectives – to the curriculum, but without any real changes to its structure or purpose. This approach can be the first step in a more radical curriculum reform, but because the curriculum structure remains unchanged, "its most important shortcoming is that it usually results in the viewing of ethnic content from the

perspectives of mainstream historians, writers, artists, and scientists" (Banks, 2001, p. 62).

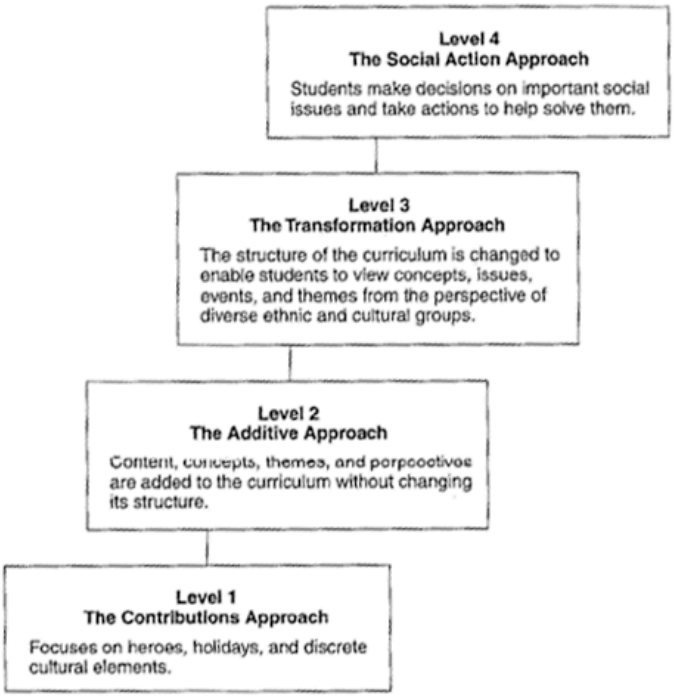

Figure 2: Banks' Four Approaches to Multicultural Education (2001).

The last two approaches of Banks' model differ fundamentally from the first two and involve more serious restructuring and rethinking of the traditional "Mainstream-centric" curriculum. The Transformation Approach involves changing the basic structure and assumptions of the curriculum, and facilitating a deeper understanding of different cultural points of view.

> The key curriculum issues involved in the Transformation Approach is not the addition of a long list of ethnic groups, heroes, and contributions, but the infusion of various perspectives, frames of reference, and content from various groups that will extend students' understandings of the nature, development, and complexity of U.S. society. (Banks, 2001, p. 62)

The final approach in Banks' model of curriculum reform is the Decision-Making and Social Action Approach. This approach builds on the Transformation Approach, but with added elements that ask students to make decisions or take social action related to ideas discussed in the curriculum. "Major goals of the Decision-Making and Social Action Approach are to teach students thinking and decision-making skills, to empower them, and to help them acquire a sense of political efficacy," writes Banks (2001, p. 63).

Geneva Gay: Curriculum Desegregation and Equity Pedagogy

Related to James Banks' research, Geneva Gay (2003) recommends two approaches for creating equality in multicultural education: curriculum desegregation and equity pedagogy. Together, these two facets of multicultural education address the needs of a pluralistic student body, "[concentrating] on *how* to effectively teach diverse students as well as *what* to teach them" (Gay, 2003, p. 206). Curriculum desegregation involves the inclusion of multicultural content in all disciplines of study, including high-stakes testing subjects. Equity pedagogy entails implementing teaching strategies that are sensitive to and respectful of differing learning styles and backgrounds of diverse students. Mainstream curriculum content is often not as engaging for ethnically diverse students, because the content is not culturally relevant or valuable for them. Gay (2003) writes, "multicultural education mediates these situations by teaching content about the cultures and contributions of many ethnic groups and by using a variety of teaching techniques that are culturally responsive to different ethnic learning styles" (p. 33). This idea of culturally responsive teaching is central to Gay's ideas about multicultural education. By adapting both curriculum content and pedagogy to serve students of diverse backgrounds, culturally responsive teaching practices "[use] the cultures and

experience of different ethnic groups as filters for teaching knowledge and skills" (Gay, 2003, p. 212).

Multicultural Art Education

Because art education involves learning from and about art and artifacts from a wide variety of cultures, it is an ideal discipline to incorporate the kinds of multicultural education approaches discussed in the previous sections. Incorporating cultures of minority groups in the art curriculum can have "life-enhancing impacts on students, such as improved social and cultural awareness and enhanced ability to make informed decisions in the process of social actions" (Adejumo, 2002, p. 34). A multicultural art education curriculum should address a wide range of diverse cultures and backgrounds that make up the history of art. F. Chalmers (1996), an influential scholar and advocate for multicultural art education, points out that a truly multicultural art curriculum should not exclude the traditional Western canons of art history:

> I do not want to exclude Western civilization from the curriculum; rather, I want a more truthful, complex, and diverse version of culture taught in schools, so that Western art is taught in context and, like from many other cultures, is studied from an anthropological perspective . . . The chief aims of art education in a multicultural society should be to foster an understanding of art from the perspectives of a variety of cultures, to enhance understanding of other cultures, to demonstrate for students that art is an important part of all human activity, and to promote social change. (p. 9)

Other literature supports the idea that multiculturalism should be addressed in the art curriculum. In 1996, the New Museum of Contemporary Art published its landmark book *Contemporary Art and Multicultural Education* (a revised 2nd edition, *Rethinking Contemporary Art and Multicultural Education*, was published in 2011). This publication advocates for the important role of art in a critically-based approach to multicultural education, "[using] contemporary art as the focal point for an antiracist, antisexist,

democratically-based curriculum, providing both a theoretical foundation and practical resources for implementation" (Cahan & Kocur, 1996, p. xix). Through a series of essays, lesson plans, and discussions with contemporary artists, *Contemporary Art and Multicultural Education* and *Rethinking Contemporary Art and Multicultural Education* present theories about multicultural art education that echo the ideas of Banks and Gay, namely curriculum integration, cultural responsiveness, and relevancy to students' lives. By adopting a pedagogical approach which considers and explores the perspectives of different cultures, art education can address complex cultural issues more deeply:

> Approaches to multicultural education that consider not only the art object and its function, but the culturally specific process by which it was made and the sociopolitical dynamics shaping its reception are more complex, because they take into account the cultural and social values and beliefs – including cultural biases – of teachers and students. (Cahan & Kocur, 1996, p. xxi)

In addition to inclusion of artworks from diverse backgrounds, careful consideration of the cultural backgrounds of individual students is also important in a multicultural art education curriculum. When teachers are sensitive to the sociocultural context that students bring with them to the classroom, the curriculum can be adapted to address and relate to these differences. As Amalia Mesa-Bains (1996) writes, "recognizing the cultural resources and experiences students bring to the classroom and connecting these resources to our instructional material is key" to creating culturally responsive and relevant art experiences for students (p. 32).

Integrating multicultural education practices in an institution is a process. One important aspect of this process requires art educators to turn inward and assess their own "cultural competence," to borrow a phrase from Lucy Andrus (2001). Culturally competent art educators understand their own cultural background and biases as well as those of their students, and are committed to integrating multicultural education

approaches in all aspects of curriculum. Andrus identifies culturally competent art educators as individuals who:

- Have examined and resolved personal biases and are aware of and accept their own cultural backgrounds.
- Possess an inclusive understanding of multiculturalism and incorporate an anthropological approach to art education.
- Are sensitive to others' cultural backgrounds and tailor their teaching to meet their students' culturally particular needs.
- Have an understanding of the traditions of diverse world cultures.
- Have made the commitment to continue their own education in multiculturalism and diversity. (2001, p. 15)

In order to reach a deeper understanding of multiculturalism and multicultural art education pedagogy, Andrus advocates two avenues of self-assessment: "one, through exploration and acceptance of one's own cultural heritage, and two, through examination of personal feelings about others' cultural backgrounds, including attitudes and experiences of racism" (2001, p. 16). By engaging in honest, introspective "soul-searching" about one's own cultural biases, art educators can achieve a truly culturally competent pedagogy. As Andrus (2001) writes, "Teachers taking such a holistic approach realize that a great deal of what it means to be culturally competent is the willingness to address diversity by rethinking what they are already doing and making it better" (p. 16).

CONCLUSION

This chapter has provided the framework from which I approached this research project. As evidenced by the many issues touched upon in this review of literature, there are multiple contexts and concerns involved with elementary school field trips to art museums. The relationships between schools and museums, the climate of public education in general, overlapping contexts that affect museum learning – all of these topics are integrated and interwoven. Because the diverse Athens community is such an

integral part of the 5th Grade Tour Program at the Georgia Museum, I have also examined literature related to community-minded and multicultural approaches. When an art museum is responsive to its particular community, its mission and sense of purpose may be strengthened and it can fulfill its role as a civic institution more fully (Hirzy, 2002). The Georgia Museum of Art is situated deeply in the community of Athens, Georgia; the next chapter will zoom in a bit further and examine this specific community context.

Chapter 3: Background and Community Context

This research project is deeply rooted in a particular place. To fully understand the story of the Georgia Museum of Art's 5th Grade Tour Program and the significance it has for these students, it was absolutely critical to position this study in the context of its specific community. This chapter will begin by stepping back a bit and looking at the cultural and demographic makeup of Athens, Georgia and Athens-Clarke County, which served as the backdrop for this project. I will then explore in further depth the ways in which both the Clarke County School District (CCSD) and the Georgia Museum of Art fit into this community context.

ATHENS-CLARKE COUNTY

Athens, Georgia is a town of about 115,000 located in the northeastern part of the state, about 65 miles northeast of Atlanta. Athens-Clarke County (ACC)[1] comprises only 125 square miles, and is therefore the smallest by land area of Georgia's 159 counties. Due to a number of factors, including the small size of the county and rapid growth in the area, the city of Athens and Clarke County were consolidated in 1991 (Athens-Clarke County Unified Government, 2012b). The city is home to the University of Georgia (UGA), the largest and oldest institution of higher learning in the state. Likely due in large part to the impact of the university community, Athens is typically a fairly liberal-leaning town, one of only a few blue spots in a mostly red state. It has an incredibly vibrant, eclectic arts and cultural climate, and is famous for its music scene in particular; Athens has produced many notable music acts, such as R.E.M., the B-52's, Widespread Panic, and Neutral Milk Hotel, among many others. Athens is a beautiful little town,

[1] Athens residents use the terms "Athens-Clarke County" and "Clarke County" interchangeably; I will do the same in this section and throughout the rest of this paper.

boasting wide, leafy boulevards, fine examples of Greek Revival architecture, and a bustling, quaint downtown full of record stores, restaurants, bars, coffee shops, vintage stores, and music venues.

Figure 3: A View of Downtown Athens, Georgia.[2]

Athens, Georgia is ethnically and racially diverse. The population is 68% White, 26% Black, 10% Latino or Hispanic, and 4% Asian. Table 1 provides further information on this topic, and demonstrates how this data compares with the rest of Georgia and the United States (United States Census Bureau, 2013; The University of Georgia, 2013).

[2] See Appendix A for a complete list of all image credits.

	Clarke County	Georgia	USA
Caucasian	66.8%	63.2%	78.1%
African American	26.5%	31.0%	13.1%
Hispanic or Latino origin	10.5%	9.1%	16.7%
Asian and Asian American	4.4%	3.4%	5.0%

Table 1: Demographic Data for Athens-Clarke County, the State of Georgia, and the United States.

This is the Athens that most people know, the face it presents to the outside world: an eclectic college town that values art, music, and culture. This is the Athens I was exposed to as a student at the University of Georgia when my daily routine was limited to the campus of UGA, the few blocks of the downtown area, and the surrounding neighborhoods full of historic homes with Southern charm. I was aware that there was poverty in Athens, and I had seen the poorer neighborhoods around town, but it was not until I began working in the school system that I fully understood the kind of poverty that is prevalent in Athens.

The reality of the extent of poverty in Athens-Clarke County is striking. Athens-Clarke County is one of 91 persistently poor counties in Georgia, and is the poorest county in a metro area in the U.S. (Partners for a Prosperous Athens, 2012; The University of Georgia's Initiative on Poverty and the Economy, 2013). A metro area is defined as a county or group of counties with an urban core and a population over 50,000. 34.6% of residents in ACC live below the poverty level, more than double the percentages of persons living in poverty state and nationwide. The median household

income in Clarke County is $34,151, and the unemployment rate is 10.2% (United States Census Bureau, 2013). The data presented in Table 2 below compares relevant poverty data from Athens-Clarke County, the state of Georgia, and the United States (United States Census Bureau, 2013; The University of Georgia, 2013; The University of Georgia's Initiative on Poverty and the Economy, 2013).

	Clarke County	Georgia	USA
Median household income, in dollars	$34,151	$49,736	$52,762
Persons below poverty level, percent	34.6%	16.5%	14.3%
Child poverty rate, percent	24.9%	17.1%	16.6%
Unemployment rate (Jan 2013), percent	10.2%	8.7%	7.8%

Table 2: Poverty Data for Athens-Clarke County, the State of Georgia, and the United States.

These statistics are arresting not only because they indicate extremely high levels of poverty in the area, but also because these high numbers of needy and underserved families exist in a quaint college town like Athens, which is seemingly full of well-educated, upper middle class people. It is the juxtaposition of these two elements that create the complex demographic and economic composition of Athens. I believe that understanding the cultural context of this community is vital to understanding the impact of the 5th Grade Tour Program and its importance to the public school students in the county.

CLARKE COUNTY SCHOOL DISTRICT

The Clarke County School District (CCSD) is a separate entity from the county, with an appointed superintendent and nine elected members on the Board of Education (Athens-Clarke County Unified Government, 2012). CCSD has 21 schools in total: 15 elementary schools, 4 middle schools, and 3 high schools. There are 12,557 students enrolled throughout the district: 6,852 elementary school students in pre-kindergarten through 5th grade; 2,440 middle schoolers in grades 6-8; and 3,265 high schoolers in grades 9-12 (Clarke County School District, 2011). All Clarke County School District public schools receive Title I funding (Partners for a Prosperous Athens, 2012), and 77.8% of students qualify for free or reduced lunch programs (Public School Review, 2013b). Table 3 below presents the relevant demographic data for students in the Clarke County School District (Clarke County School District, 2011; Public School Review, 2013b).

	Clarke County School District
Caucasian students	19%
African American students	53%
Hispanic or Latino students	22%
Asian or Asian American students	2%
Students eligible for free or reduced lunch programs	77.8%

Table 3: Demographic Data for Students Enrolled in the Clarke County School District (CCSD).

The Clarke County School District places a high priority on providing excellent educational opportunities for its students, with a strong emphasis on family and

community connections. The vision of the CCSD is "for all students to graduate as life-long learners with the knowledge, skills and character to succeed in our community and the global society" (Clarke County School District, 2011, Vision section). Its mission statement is as follows: "In partnership with families and the community, our mission is to inspire students to achieve at high academic levels through challenging and innovative learning opportunities that support the development of students' individual talents" (Clarke County School District, 2011, Mission section).

Although Clarke County schools face many challenges (economic and otherwise), the district has been successful at promoting engaging learning experiences and increasing academic achievement for its diverse student body. The CCSD was named the "#1 large district in the state for closing the achievement gap between economically disadvantaged and non-disadvantaged students" (Clarke County School District, 2012, Title I Distinguished District section). Of 21 total schools, thirteen schools in the district are designated Title I Distinguished State Schools (Clarke County School District, 2012), meaning that these schools were recognized for "exceptional student performance for two or more consecutive years" and "closing the achievement gap between students groups" (National Title I Association, 2011, para. 2). All 14 elementary schools in the district made Adequate Yearly Progress (AYP)[3], which is a measure of student achievement based on statewide testing, school attendance, and graduation rate (Clarke County School District, 2011).

[3] Adequate Yearly Progress (AYP) is a measure of year-to-year student achievement on statewide assessment and one of the cornerstones of the federal No Child Left Behind Act of 2001. States develop their own criteria for meeting AYP. If a Title I school does not meet AYP for two consecutive years, they must develop a school improvement plan, provide students the option to transfer to a different school and transportation to get there, and must use part of Title I funding for professional development for faculty and staff (GreatSchools, 2012).

The CCSD is involved in a number of exciting programs and education initiatives, several of which are affiliated with the University of Georgia. As part of a partnership with the Georgia Department of Education and the University of Georgia, the CCSD is a designated "model technology pilot district" and uses the latest technology to enhance learning experiences for their students. The Athens Community Career Academy (AACA), a charter program and partnership between the CCSD, Athens Technical College, the University of Georgia, and OneAthens (a poverty awareness initiative and advocacy group), provides the opportunity for all CCSD juniors and seniors to "gain post-secondary course credit in a career pathway and potentially even an associate's degree – all for free" (Clarke County School District, 2012, Athens Community Career Academy section). The two high schools in the district have been recognized as Advanced Placement (AP) Honor Schools, and all middle and both high schools are candidate schools for the International Baccalaureate (IB) Middle Years Programme. The Clarke County School District also places emphasis on the arts, stating that "whether students enjoy dancing, painting, singing or more, there is a place for them to have a creative outlet" in school (Clarke County School District, 2012, Emphasis on the Arts section). One of the many great resources that provide arts experiences for CCSD students in Athens is the Georgia Museum of Art.

THE GEORGIA MUSEUM OF ART

The Georgia Museum of Art (GMOA) is both the official state art museum of Georgia and the campus museum of the University of Georgia (UGA). From the time it was first opened to the public in 1948, the Georgia Museum of Art has grown steadily in the size of its collections, facilities, and the reach of its programming. The museum began with 100 paintings donated from the museum's founder, Alfred Heber Holbrook, and was

housed in a small space in the basement of a library on the North Campus of the University of Georgia. Today, the museum holds almost 8,000 objects in its permanent collection, and occupies 79,000 square feet in a recently renovated contemporary building on the campus of the University of Georgia (Georgia Museum of Art, 2010d). Admission to the Georgia Museum of Art is always free. The Georgia Museum's permanent collection consists of 19th and 20th century American paintings; the Kress Study Collection of Italian Renaissance paintings; American, European, and Asian works on paper; and collections of southern decorative arts and Asian art.

The Georgia Museum of Art is committed to acquiring works by artists from diverse backgrounds, including African American, Asian, women, and Latin American and Hispanic artists. The collection includes works by such notable artists as Radcliffe Bailey, Kara Walker, Romare Bearden, Joaquín Torre-Garcia, Joan Mitchell, among many others. According to the GMOA's website, "maximizing the diversity of the exhibition schedule is an important concern. Diverse exhibitions bring in diverse audiences" (Georgia Museum of Art, 2010a, para. 2). The Jane and Harry Willson Sculpture Garden is devoted to exhibitions of works by women artists. The topic of diversity in the collections is discussed further on the GMOA's website:

> Since its founding, in 1945, by Alfred Heber Holbrook, the museum has been committed to promoting, supporting and celebrating diversity. Its collections were integrated years before the University of Georgia achieved that milestone, with Holbrook purchasing works by 20th-century African American painter Jacob Lawrence, among other artists of diverse backgrounds . . . it works on a daily basis to reflect the diversity of its community and its state through exhibitions, programs, collections, relationships and activities. Museums are for everyone, and we hope to convey that message through actions, not just words. (Georgia Museum of Art, 2010a, para. 1)

Figure 4: The Georgia Museum of Art.

The official mission statement of the GMOA is:

> The Georgia Museum of Art shares the mission of the University of Georgia to support and to promote teaching, research, and service. Specifically, as a repository and educational instrument of the visual arts, the museum exists to collect, preserve, exhibit and interpret significant works of art. (Georgia Museum of Art, 2010d, para. 2)

While this is the museum's official mission statement, I believe the fundamental goal and vision of the GMOA are perhaps more deeply and accurately described by its unofficial slogan, providing "Art for Everyone." The museum discusses this fundamental aspect of its mission on its website:

> The museum strives, most of all, to fulfill the legacy of its founder, Alfred Heber Holbrook, and provide art for everyone, removing barriers to accessibility and seeking to foster an open, educational and inspiring environment for students, scholars, and the general public. (Georgia Museum of Art, 2010d, para. 2)

The Georgia Museum of Art offers a diverse range of programming that helps fulfill its mission of serving the Athens community. The Education Department at the GMOA is small, with only two full-time staff and a tour scheduler, yet the staff presents a

robust schedule of educational and outreach programs to visitors of all ages. The Senior Outreach Program provides senior citizen centers and nursing homes in Athens-Clarke County and surrounding counties with a three-part program that includes an introductory slide presentation, a museum visit, and a hands-on activity. Throughout the year, the GMOA presents a variety of films in its M. Smith Griffith Auditorium as part of its ongoing film series, and artists and scholars frequently give lectures at the museum as well. Museum staff provides public tours of the collection every week, with special Artful Conversation tours led by education staff members. Classes at the University of Georgia frequently use the museum to complement course curriculum.

School and family audiences are a major focus of the Education Department's programming at the Georgia Museum of Art. Outside the museum, the Just My Imagination program involves workshops for community centers and libraries in Georgia free of charge. Just My Imagination is geared toward children ages 7-14 and explores art-making activities with local artists that "provide participants with a meaningful exploration into the imaginative side of art" (Georgia Museum of Art, 2010b, para. 10). Suitcase Tours "bring the museum to the classroom" in a traveling tour that includes an introduction to the museum, discussion, and hands-on activities about works in the GMOA's permanent collection, and follow-up activities. Suitcase Tours are designed for students in grades K-3 and are free of charge for schools.

The Art Adventures tour program, which is offered during summer months, is available for summer camps and community centers, and includes a gallery tour and related art-making activity. Monthly Family Days are popular events, and families from diverse backgrounds in the community come to participate in gallery activities and a related art-making component in the museum's classroom space. New Backpack Tours allow families and children to "check out a backpack full of supplies and activities that

will enhance their walk through the museum with kid-oriented and educational elements" (Georgia Museum of Art, 2010b, para. 4). The foundation of the GMOA's school programming is its 5th Grade Tour Program, which provides an opportunity for every 5th grader in Athens-Clarke County to visit the museum. The new Adopt-A-Bus program was modeled after the success of the 5th Grade Tour Program, and recruits donors to assist schools across the state with limited funding in bringing their students to the museum. As can be seen from this brief overview of the educational programs and initiatives at the Georgia Museum of Art, education and serving the surrounding community is a priority for this museum.

CONCLUSION

In order to accurately tell the story of the 5th Grade Tour Program at the Georgia Museum of Art, it is necessary to understand how the program fits in the context of its community. This chapter has provided a more in-depth examination of the history and demographics of Athens, surrounding Clarke County, the Clarke County School District, and the Georgia Museum of Art. To many who visit and even to some who live there, Athens is just a quaint and eclectic college town with a vibrant artistic and cultural scene, but the demographic and poverty data show a different reality. As the poorest county in a metro area in the United States, Athens-Clarke County and the Clarke County School District face some very difficult challenges. It is the way these different parts of Athens interact that interests me, and it is within this complex framework that this research project exists. The Georgia Museum of Art, with its mission of providing "art for everyone," seeks to serve this diverse and complex community through education and outreach programs like the 5th Grade Tour Program. The next chapter will discuss the research methodology used to investigate this program.

Chapter 4: Research Methodology and Pertinent Literature

The goal of this research project was to understand fully the 5th Grade Tour Program at the Georgia Museum of Art (GMOA); essentially I sought to tell the story of the program, the people involved, and how the program fits into and serves the surrounding community. A qualitative study was appropriate for this project because the research emphasized individual perspectives and experiences, sought to create a holistic picture of a program, and took place in a naturalistic setting (Creswell, 2009). As I began to look closer at the GMOA's 5th Grade Tour Program, it became clear that I would need to examine the program from multiple angles in order to paint an accurate picture. I wanted to get the perspectives of all parties involved: museum staff, classroom art educators, students, and the donor who funds the project. This chapter will discuss the methodology, data collection, and data analysis strategies employed in this study, as well as pertinent literature relating to these topics.

RESEARCH METHOD

I structured this research project as a case study. The case study is a strategy of research inquiry that explores a single phenomenon in depth. Cases are bounded by time, place, or activity (Creswell, 2009). In the case of this research study, I studied the "case" of the 5th Grade Tour Program at the Georgia Museum of Art. This particular case is bounded by the two sites involved in the study: the Georgia Museum of Art and the Clarke County School District (CCSD). For my research, case study was an appropriate methodological approach because it enables the researcher to focus on one individual phenomenon and gain a holistic understanding of the case being studied (Creswell, 2009; Denscombe, 2003; Stake, 1998).

In case study research investigators use a naturalistic approach, examining each case or event in its natural context (Denscombe, 2003). For this project I examined the 5th Grade Tour Program in its "natural state" – as it currently exists. I observed docents and students who were already planning to participate in the field trip, and I made no changes to the content or structure of the program. In the case of the 5th Grade Tour Program at the GMOA, there are many different relationships and related factors that affect the nature of the program, including: the background and demographics of the Athens community, the Clarke County School District, and the impact of the donors who fund the program, among many others. It would be impossible to fully understand this program and its interwoven contexts without examining it from multiple angles. Because this study is bounded to one particular 5th grade program, the case study research method allows for a more in-depth, detailed examination of the topic and the complex, interrelated nature of social relationships and processes (Creswell, 2009; Denscombe, 2003; Stake, 1998).

One advantage of case study is that because the sample size tends to be smaller, multiple methods of research inquiry can be used. For this case study I utilized multiple tools (observations, interviews, and questionnaires) from multiple sources (museum educators, classroom art educators, donors, and participating students). Using multiple methods strengthens the validity of the study through triangulation, which involves using multiple sources of data in an investigation as a way of "cross-checking" to create a more complete and robust account of a phenomenon (Denscombe, 2003; Stake, 1998). By examining the 5th Grade Tour Program at the GMOA from multiple angles through multiple sources of data, I was able to achieve a more accurate and holistic understanding of the program.

It is important to note the limitations associated with case study research. One of the most frequently cited criticisms of the case study method is the issue of credibility – or lack thereof – of generalizations made from findings. I am not implying that the findings of this study can be generalized to other 5th grade field trip programs at all art museums; instead, I would argue that there are characteristics of this program that other similar programs might share, and the findings from this project may have implications for programs like it. Though the population studied in this case study is small, because it is one of a type (i.e. tour programs for 5th grade students in art museums), the findings may be transferred to other similar programs (Denscombe, 2003). By investigating this one program in depth, insights may be made into the nature of similar field trips programs in art museums in general, the challenges and benefits associated with them, and the influence of sociocultural context on other school field trips to art museums.

I took on the role of participant-observer in this study (Denscombe, 2003). The subjectivity of my role as a researcher is part of the story here. I have worked in the Clarke County School District, I have interned at the Georgia Museum of Art, and I lived in Athens for over 8 years. I feel a strong connection to the Athens community, as I was a part of it for many years. I embraced this connection to the project throughout the process of collecting data. My interviews with museum staff members took on a more conversational tone, as I was acquainted with them previously. While observing the students on their field trip at the museum, I participated in some of the activities and discussion with them. Acting as a participant-observer versus a pure observer as a researcher can help contribute to the depth and meaning of data (Denscombe, 2003; Stake, 1998) and can offer insight into the interpersonal context of behavior and motives (Yin, 2003). Because a goal of this study was to include the voices of various parties involved in museum field trip programs, it seemed appropriate to accept the subjective

nature of my role during the interviews and observations. That being said, I concurrently endeavored to maintain an intellectual distance in analyzing and recording the data.

Sites

There were two sites involved in this case study: the Georgia Museum of Art and the Clarke County School District. After some discussion with Dr. William Eiland, Director of the GMOA, Carissa DiCindio, Curator of Education, and Melissa Rackley, Associate Curator of Education, I received approval to conduct my research study at the museum. Melissa and Carissa gave recommendations for potential art teachers in the school district who they thought might be interested in the project, and I contacted these teachers through email with more information. A few different teachers were interested in participating, and after many emails and coordinating schedules, I determined that I would be working with Chase Street Elementary School for this study. I spoke with the school principal, who expressed interest in the project, and then I submitted a research proposal to the Clarke County School District Office of Grants and Research. I received approval from the CCSD in September of 2012 (see Appendix B for the GMOA and CCSD approval letters). The Institutional Review Board of The University of Texas at Austin approved this study on October 19, 2012 (see Appendix C). I made arrangements to observe the students on their class field trip to the museum on November 14, 2012.

Subjects

There were 59 total subjects involved in this research study. There were five adult participants: Carissa DiCindio and Melissa Rackley, museum educators at the GMOA; Dr. William Eiland, Director of the GMOA; the art teacher at Chase Street Elementary (who will be called Lisa Daniels for the purposes of this study); and Mrs. Lucy Allen, the

donor who funds the 5th Grade Tour Program. Informed consent was obtained from all participants (see Appendix D for all Consent and Assent Forms).

All three 5th grade classes from Chase Street Elementary participated in the field trip to the museum, for a total of 54 students (the demographics of Chase Street are described in more detail in Chapter 5). Parental consent and student assent forms were distributed to all students in both English and Spanish. I obtained parental consent and student assent for all students who completed questionnaires following the field trip.

DATA COLLECTION

As discussed previously, I utilized multiple methods of data collection for this project. The three chosen methods – interviews, observations, and questionnaires – will be examined in greater depth in the following sections.

Interviews

It was important to get the perspectives of various people involved with the 5th Grade Tour program in order to gain an in-depth understanding of the program. Interviews are an appropriate way to collect detailed information about a topic, especially for a smaller scale study (Denscombe, 2003; Yin, 2003). I used semi-structured interviews for this study. In semi-structured interviews, the researcher has a clear list of topics and questions to be addressed, but is prepared to be flexible about the specific order of questions, and allows the interviewee to elaborate more fully on areas of interest (Denscombe, 2003). Semi-structured interviews were an appropriate choice in this case because I wanted to be able to remain flexible throughout the process, follow up on topics that I may not have planned for, maintain a more conversational tone, and ask follow up questions (Denscombe, 2003; Rubin & Rubin, 2012). I also felt that a semi-structured format would allow for a more relaxed, conversational tone and encourage the

interviewees to follow trains of thought more naturally – especially since I was already acquainted with several of the interviewees.

Prior to each interview I developed an interview protocol to help guide the conversation (See Appendix E for sample questions for each group). I used open-ended questions whenever possible to allow each interviewee to fully and freely explore various topics. Some examples of the issues explored in these interviews are: the origins of the program, challenges and goals associated with the program, perceived benefits to the students who participate, and how the program is designed to serve CCSD students, among others. I really wanted to get at the essence of each person's role in the GMOA's 5th Grade Tour Program, and his or her opinions and experiences with it. For this reason, questions covered a variety of topics, and each interview protocol was slightly different for each interview subject.

Three of the interviews (with Carissa DiCindio, Melissa Rackley, and Lisa Daniels) were conducted during the site visit, on November 13th and 14th, 2012. I interviewed Dr. William Eiland on January 4, 2013 at the Georgia Museum of Art. The interview with Mrs. Allen was conducted by phone on January 24, 2013. Each interview was between 25-45 minutes long and was audio recorded. I used a field notebook to take notes during the interviews, and then made written reflections immediately following each interview to help supplement and clarify the audio recordings (Denscombe, 2003; Rubin & Rubin, 2012). After transcribing each interview, I submitted the interview transcriptions to each interviewee for member checking (Denscombe, 2003; Rubin & Rubin, 2012), to allow them to clarify or make corrections as needed. Follow-up interviews with Carissa DiCindio and Melissa Rackley were conducted by phone in March 2013.

Observations

On November 14, 2012 I met Ms. Daniels and her students at Chase Street Elementary to observe a pre-visit lesson that she routinely gives students before they visit the Georgia Museum of Art for the first time. I observed one class of 5th grade students (approximately 20 students) in the art classroom at Chase Street. I took extensive notes on the content and structure of the lesson in a field notebook during the pre-visit lesson.

Following the pre-visit lesson, the students left for the Georgia Museum of Art. I drove separately and met the class there. To begin the field trip, the students convened in the GMOA's auditorium for a brief introduction and orientation to the museum. I took field notes during this presentation, describing the atmosphere and content of the presentation. The students were then split up into several smaller groups for the tours. I began by following one group of about 10 students on their tour. The entire 5th Grade Tour lasts approximately 2 hours, and I began the observations in the outdoor sculpture garden. The students then moved into the studio classroom space for an art-making activity, and ended their visit with a tour of the permanent collection galleries upstairs. I continued to take detailed field notes during the entire tour; these notes described the atmosphere, participant interactions, and the content of the tour. I interacted with the students and docents during the tour, which was part of my role as participant observer. I contributed some comments to discussions about artworks and had some side conversations with students. I tried my best to make notes of these interactions, but I also wanted to make sure the students were comfortable and that my presence was not affecting their behavior. I felt that by participating in the tour myself, I would seem less intrusive and could therefore observe the tour in its most natural state.

Once we were in the galleries I moved among the groups of students, observing each and continuing to take field notes. I wanted to see if there were any differences

between the different tour guides, and what the different interactive gallery activities comprised. I continued taking field notes and making observations. During the art making activity, I took some field notes and also chatted with students about their work. Immediately following the field trip I wrote detailed written reflections about the experience to help supplement my field notes, so I would not have to rely on memory alone when analyzing the data.

Questionnaires

After the student tours had concluded, all the students and teachers reconvened in the auditorium. At this point, I distributed a brief questionnaire to all the students (see Appendix F for questionnaire example) for them to fill out. These questionnaires were designed to explore the students' perspective of the program, and examine what they thought they got out of the field trip experience. A questionnaire is an appropriate choice for this aspect of the study because of the number of participants, the time constraints involved, and the nature of the kind of data needed (Denscombe, 2003). I used four open-ended questions aimed to evoke responses from the students that would illuminate their opinion of the 5th Grade Tour Program. The students were given approximately 15 minutes to complete the questionnaire.

DATA ANALYSIS

I transcribed each of the interviews and referred to the field notes I took during each interview to supplement the audio recordings. I organized the field notes and written reflections from my observations during the field trip to create one document for the observations. I then compiled the interview transcriptions, field notes, written reflections, and student responses to create a database of information (Creswell, 2003; Denscombe, 2003; Yin, 2003). I employed content analysis in examining the data, which involves

comparing and contrasting data to look for emergent and recurring themes (Denscombe, 2003). No formal coding system was used; instead, I made notes while reviewing the data and developed a conceptual outline of how the various themes relate. I then created a narrative presentation of these results, which is organized thematically in Chapters 5 and 6.

CONCLUSION

Case study was the most appropriate research method for this project because the goal of the study was to explore in depth one program, the 5th Grade Tour Program at the Georgia Museum of Art. Smaller scale case studies like this one enable the researcher to use multiple methods of data collection in order to gain a deeper, more holistic understanding of the case under study. For this project, I used multiple sources and three methods of data collection: semi-structured interviews, field notes and observations, and questionnaires. The resulting data is presented in the following chapter, and is organized thematically in a narrative format. This method of presentation is relevant to the nature of this project because, in essence, I am seeking to "tell the story" of the GMOA's 5th Grade Tour Program.

Chapter 5: The 5th Grade Field Trip Program at the GMOA

This chapter introduces the first of two chapters of data analysis. First, I will describe some basics about the 5th Grade Tour Program[1] at the Georgia Museum of Art – its history, formation, and basic structure, as well as the goals the GMOA staff hopes to achieve through the program. I will then present the data gathered during my observations of the students from Chase Street Elementary on their field trip in November 2012. Finally, I will explore the students' perspectives through an examination of their responses from the written survey I gave the children following their visit.

THE FORMATION OF THE 5TH GRADE TOUR PROGRAM

The 5th Grade Tour Program at the Georgia Museum of Art has a unique and interesting story behind it. In 2005 the education staff (which at the time was comprised of Cecelia Warner, Curator of Education, and Carissa DiCindio, then Education Associate) took a group of docents from the GMOA on a field trip to the High Museum in Atlanta. While at the museum the docents noticed large numbers of school children visiting the High on class field trips. One docent in particular, Kathy Rowan, who had been a docent at the GMOA for many years, commented on this and wondered why the Georgia Museum did not have as many students visiting as it once had. The reason was largely due to resource limitations in the Clarke County School District, says Carissa DiCindio: "Cece and I said, 'They don't have money anymore! There have been budget cuts, and they don't have money for field trips.'"[2] Kathy Rowan then approached Lucy

[1] Also referred to as "the Tour Program" or "the Program."

[2] Unless otherwise specified, all quotes from each interviewee are taken from personal communication on the following dates: Carissa DiCindio, November 13, 2012 and March 25, 3013; Melissa Rackley, November 13, 2012 and March 21, 2013; Lisa Daniels, November 14, 2012; William Eiland, January 4, 2013; Lucy Allen, January 22, 2013.

and Buddy Allen, whose family owns the Heyward Allen Toyota dealership in Athens and who are longtime supporters of the Georgia Museum of Art. Speaking of this conversation, Mrs. Allen said,

> [Kathy Rowan] called me to tell me that the Clarke County school system was no longer going to send its students to the Georgia Museum of Art, and I said, 'that's just terrible.' That was their only intersection with the museum that was organized that I knew of, and that she knew of. We just thought it was such a shame, and thought we had to do something about that.

With the initiative of Kathy Rowan and the involvement of the Allens, the 5th Grade Tour Program at the Georgia Museum of Art was born.

Lucy Allen and her husband Buddy began funding the program in 2005, and their annual donation of $2,000 continues to cover the cost of buses and substitute teachers so that every 5th grader in the Clarke County School District (CCSD) has the opportunity to visit the GMOA each year. When I pointed out that this did not seem like much money, considering that the program serves over 500 students each year, Mrs. Allen agreed. "It's sort of a no-brainer," she said, joking that "It's embarrassing, you think it's going to be $20,000 or something, but it's not." Mrs. Allen feels strongly about the importance of art experiences for students in the county, and acknowledged that most students in Athens could not visit the museum without her financial support. Yet she and her husband do not seek recognition for their involvement with this program, and choose to remain anonymous donors.

The Allen family has a long and rich history of involvement with the Georgia Museum of Art. Lucy Allen has been visiting the GMOA with her family since she was a child when the museum was located in the basement of a small building on the historic North Campus area of the University of Georgia. Visiting museums and exposing their children to other arts and cultural institutions was always a priority for the Allens.

Because the arts were such an important part of their life, they feel a certain commitment to providing children in today's Athens with similar experiences. "We were raised with an awareness of the museum, and our children were," said Mrs. Allen. "It was important in our family and I think it's important for these children." Heyward Allen Toyota and Heyward Allen Motor Company have also supported Family Days at the GMOA since 1985. The Allens are involved in many other capacities at the GMOA, and in 2010 the Georgia Association of Museums and Galleries recognized their support of the museum and presented them with the "Patrons of the Year" Award. Since its inception in 2005, the 5th Grade Tour Program at the Georgia Museum has hosted over 5,500 students, none of which would have been possible without the annual support of Mr. and Mrs. Allen.

STRUCTURE OF THE PROGRAM

The Education Department at the GMOA developed the 5th Grade Tour Program to serve the new influx of students from the CCSD after the Allens' funding began. Today the Tour Program at the Georgia Museum of Art serves over 500 students in the Clarke County School District annually. Though the Allens' support provides the opportunity for *all* 5th graders in the county to visit the GMOA for the Tour Program, not all schools bring their students (8 out of 14 elementary schools participated in the program in 2011). Prior to the formation of this program, a small number of school groups visited the museum, but there was no official, structured field trip program in place. The Tour Program lasts for 2 hours, and includes a docent-led tour of the galleries, sculpture garden, and a related art-making activity in the studio classroom. The tour typically covers the GMOA's permanent collection, but the staff will shift tours as needed to accommodate specific requests from teachers. The students begin their visit in the auditorium for a brief introduction and orientation to the museum.

To accommodate large numbers of students in a relatively small museum, the GMOA has adopted a method of "flip-flopping" the groups. Half the students start their tour downstairs, first visiting the sculpture garden and completing the art-making activity in the GMOA's studio classroom, and then heading up to the galleries where docents lead the students on a tour of the permanent collection in groups of 10. The other half of the students does the opposite: their tour begins in the galleries, and they finish their visit downstairs in the sculpture garden and classroom. The museum educators select the specific pieces that the students see on the tour. There is some variance from tour to tour to allow flexibility for the docents; the galleries can become loud and crowded when students are visiting, and docent may need to make changes to the order in which they visit pieces to avoid large groups clustered in one area.

The Education Department at the Georgia Museum of Art produces a Permanent Collection Teaching Packet for the teachers in the CCSD. This packet includes background and historical information about the artists and artworks featured on the tour, questions to encourage deep looking and discussion, and lesson plan ideas for a variety of disciplines. All lesson plans are aligned to support the statewide Common Core Georgia Performance Standards, with specific standards included for each lesson. The packet also includes an introduction to the museum and a "Looking at Art in a Museum" section, which has an overview of museum manners, information about how to read wall labels, and an explanation of the different people students might see at the museum. This teaching packet, along with many other supplemental materials, is available for download on the Georgia Museum's website. There are no required pre- or post-visit activities, but the Education staff encourages teachers to use the materials in the teaching packet to prepare students for their visit. Some schools do use the teaching packet materials to

prepare their students, but frequently students arrive with no advance preparation for their trip.

GOALS OF THE PROGRAM

The overarching goal of the 5th Grade Tour Program – mentioned by every stakeholder interviewed for this project – is to expose students from the Athens community to art at the GMOA, and to help them become more comfortable and familiar with the museum. Because of this program, said GMOA Director Dr. William Eiland, "in Athens-Clarke County, every 5th grader will have a museum experience." Many times during interviews with the program donor and museum staff I heard variations on the phrase "we want the kids to know that this museum *belongs* to them," and this was meant in a literal and figurative sense. The Georgia Museum of Art is the state art museum of Georgia, and therefore the artwork in its walls technically belongs to the citizens of Georgia. And on a more figurative level, the museum staff wants the students and their families to feel a sense of connection and ownership with the GMOA. Melissa emphasized this point to the students when they visit on the 5th Grade Tours:

> We always try to tell the kids when they come, 'This is *your* museum. This belongs to you.' We try to help them take ownership of the resources that exist in their community, and to understand that this is there for them. This isn't just some abstract, grown-up, stuffy thing. This belongs to them, and they can come here any time they want, and it will always be free.

A major theme that the museum staff discussed was feelings of disconnect between the museum and the typical resident of the Athens-Clarke County. In general, the demographics of the visitors at the museum tend to be Caucasian, middle- to upper class, and well educated; these statistics are not reflective of the surrounding community. As part of the university campus, there are physical barriers to access that may prevent people from visiting: the GMOA is "locked into campus," parking around the museum is

limited, and navigating tricky one-way streets on campus can be difficult if one is not familiar with the area. But there are also psychological barriers present, such as preconceived perceptions about art museums. The program donor, museum educators, and museum director all expressed concern that people from the Athens community may feel that the museum is inaccessible. "We're dealing with the misconception that museums are sort of stuffy, elitist, academic places," said Melissa, but she also feels that "programs like [the 5th Grade Tour Program] are really our ticket out of that disconnect." By exposing students from the CCSD to the museum and providing a positive experience, the museum hopes to increase awareness of the GMOA and its resources in the community.

This point was echoed repeatedly throughout conversations with museum staff and the program donor. For these program stakeholders, the hope is that the 5th Grade Tour Program would provide the students in Clarke County – many of whom have never visited an art museum and would not ordinarily visit with their families – with a positive, meaningful experience at an art museum. As program donor Lucy Allen said, "the important thing is that they feel comfortable walking into a museum so they are more likely to do it on their own." The goal is that by connecting with students, the 5th Grade Tour Program will increase exposure and help foster bonds with the community. In many other museums they can provide incentives for families to return to the museum by giving free family admission passes to students who visit on field trips. But the GMOA is always free, so that particular incentive is not available. Instead, they must encourage families to return by providing a great and relevant experience for students and exposing the community to the museum. There is evidence that community outreach efforts at the GMOA are succeeding. GMOA Director Bill Eiland pointed out increased diversity in the museum, especially at the monthly Family Day event:

> Family Days used to be for the white kids from Five Points. And now that's not true. Family Days now represent the whole community – not just from a racial or ethnic standpoint, but also from a socioeconomic standpoint.

Another new community outreach initiative at the museum is an end-of-the year reception for students who have participated in the 5th Grade Tour and their parents. This event, hosted for the first time this year, will take place during the May Family Day. The art projects made by students during their field trips will be displayed, along with a reception for students and parents. Melissa hopes that "[the reception] will build a stronger relationship between the museum and Clarke County families" by "[bringing] exposure to the program and [giving] students the chance to share what they have learned with their families." These kinds of outreach programs can help community members feel ownership of the museum, in turn increasing the likelihood that they will continue to come back to the museum again and again. Mrs. Lucy Allen discussed the need for getting young people involved in the museum, saying that at many cultural events attended by she and her husband, "everyone had white hair." She wondered who would support the museum in the future: "Who is going to be coming? Where are the 30 year-olds who are going to support those programs?" By bringing students to the museum at a younger age, the museum seeks to establish a long-term bond with them and their families.

CHASE STREET ELEMENTARY

The particular group of 5th graders that I observed on their field trip to the Georgia Museum was from Chase Street Elementary School. Chase Street Elementary is located in the historic Boulevard neighborhood of Athens. The overall demographics of this school, shown in Table 4 below (Public School Review, 2013a) are very similar to the demographics of the Clarke County School District (discussed previously in Chapter 3),

with a few small differences.[3] I did not gather specific demographic data from the group of 5th graders I observed during their visit to the GMOA, but based on my observations, the demographic profile of the entire school seemed to also represent the 5th graders on the field trip as well.

	Chase Street Elementary
Caucasian students	28%
African American students	42%
Hispanic or Latino students	25%
Students eligible for free or reduced lunch programs	69%

Table 4: Demographic Data for Chase Street Elementary School in Athens, Georgia.

Chase Street Elementary was founded in 1922, and the original building is still part of the school grounds today. Upon walking into the school, I was struck by the beauty of the building, with its hardwood floors, many windows, and lively atmosphere. Student artwork and other projects lined the hallways, and an original painting by Lamar Dodd, founder of the Lamar Dodd School of Art at the University of Georgia, hung on one wall. Chase Street Elementary was named a Georgia Blue Ribbon School in 2012, an award of the Department of Education that recognizes schools for superior achievement and academic excellence.

Through this research project I sought to examine a typical 5th Grade Field Trip at the Georgia Museum of Art, and in many ways the trip with Chase Street is typical of

[3] According to the Public School Review (2013a), there are no Asian students currently enrolled at Chase Street Elementary.

visits with other schools in the CCSD. There is one important way that it differs, however; Ms. Lisa Daniels, the art teacher at Chase Street, does a thorough job of preparing her students for the field trip. As mentioned earlier, the museum encourages teachers to use the pre-visit lesson and information from the teaching packet, but not all teachers prepare their students before coming to the museum. Based on my observations and interviews, it appeared that Ms. Daniels, by contrast, gives two important pre-visit lessons to her students at Chase Street: a "How to Read a Painting" lesson, and a museum prep and orientation lesson. Lisa and her student teacher introduced the "How to Read an Artwork" lesson to all 5th graders a few weeks prior to the GMOA visit. This lesson featured a work from the GMOA's Permanent Collection, *Taking Sunflower to Teacher*, 1875, by Winslow Homer. In their discussion, students considered symbolism and historical and cultural context as well as formal elements, and learned how these factors interact to inform interpretation of meaning. The goal of this lesson was to "[talk] about how artists communicate through their art, and how it's up to us as the viewer to discern meaning by looking deeper at a painting," said Lisa. The second pre-visit lesson focused more on the museum itself and what the students could expect during their field trip. I will include more details about this museum pre-visit lesson in the following section, and the implications of these lessons will be discussed further in Chapter 6.

THE DAY OF THE FIELD TRIP

I observed the 5th graders from Chase Street Elementary on November 14, 2012. This section will describe the field trip in its entirety, beginning with the pre-visit lesson led by Chase Street's art teacher, Lisa Daniels. I will then present my observations of the field trip program at the GMOA, which included a brief orientation, tour of the sculpture

garden, an art-making activity in the studio classroom, and a docent-led tour of the permanent collection.

In the Classroom: The Pre-Visit Lesson

Before speaking with Lisa the day before the field trip, I was not aware that she planned any pre-visit lessons for her 5th graders. When she invited me to observe this lesson, I jumped at the opportunity. The particular class I observed participated in this lesson at 8:00 AM on the morning of the field trip; all other 5th grade classes at Chase Street received this instruction in the weeks prior to the field trip during their art class rotations. This lesson took place in the art classroom at Chase Street Elementary School. The art classroom is a lively, colorful space. The walls are full of images of famous masterworks hanging alongside children's artwork, and a large library of art books and magazines fill the bookshelves. A prominent sign on the board displays the art room rules, one of which is "'I can't!' is not allowed in the art room." Upon entering the art classroom, one can immediately feel a sense that this is a positive place where creativity and exploration are encouraged.

On this particular November morning, Lisa gathered the class of approximately 25 students on the colorful rug at the front of the classroom for the field trip pre-visit lesson. Lisa used a PowerPoint slideshow, which she prepared herself, to help orient the kids to the museum and prepare them for their visit. She began with a brief history and background of the museum, including images of both the interior and exterior of the new building and sculpture garden. She discussed the various people who work at the museum (director, curator, exhibit designer, security personnel, docent, educator), the kind of work involved with each position, and who the students could expect to encounter when they visited later that morning. Lisa explained that the docents are volunteers, and the

students should be sure to thank them at the end of the tour. Students chimed in with their past experiences at museums: one of the students mentioned that her mother worked at the Georgia Museum of Art, and another said that a security guard had "yelled" at her for getting too close to the artwork. Ms. Daniels used the latter story as a point of entry to explain that the students must be mindful of staying at least 8 inches away from the art.

The pre-visit lesson continued with an explanation of the schedule for the day. Lisa told the students that they would be going on a tour of the permanent collection (and explained that these are works that always belong to the Georgia Museum), visiting the sculpture garden, participating in an art-making activity, and then eating lunch on the campus of UGA. (It should be noted that because the day was especially cold and windy, the students ended up returning to the school to eat lunch after the trip.) Lisa showed the students some examples of art works they would see at the Georgia Museum on their field trip, including works in the permanent collection, as well as the temporary exhibition of artist Chakaia Booker's sculptures entitled *Defiant Beauty*. She referenced the previous "How to Read a Painting," and explained the kind of information that can be found on wall labels in the museum. The pre-visit lesson concluded with a discussion of museum behavior expectations (no shouting, no running, no touching the art, etc.), and some time for questions from the students about the field trip. Lisa emphasized that the museum staff want the students to talk, just in a courteous way, and that they are very welcome at the museum, but they are expected to behave in a respectful manner.

After the museum pre-visit lesson, the students continued to work on a previous art project (glazing pinch pots), and then left on the buses for the Georgia Museum around 9 AM. I traveled separately and rejoined the classes at the museum at 9:30 AM.

At the GMOA: The Field Trip Begins

Before the 5th graders from Chase Street Elementary arrived at the GMOA, the 6 docents who would be leading groups of students all convened in the lobby. The docents were all female and Caucasian, ranging from two undergraduate students at the University of Georgia to older retirees. The 5th Grade Tour Program at the Georgia Museum of Art lasted for two hours, and 54 total students visited the museum for the field trip on the day of the observations.

When the students arrived at the museum, they were greeted in the lobby by museum staff and then led into the auditorium for a brief introduction and orientation. Associate Curator of Education Melissa Rackley greeted the students, saying that the museum staff loves it when schools visit. She emphasized that the Georgia Museum of Art is the official art museum of the state of Georgia, and that the museum effectively belongs to the students. She mentioned that the museum is always free, and that they are invited to come back and visit anytime with their families in the future. There was a brief discussion of what the museum calls "Museum Manners," which covered the basics of appropriate museum behavior, and was presented in a friendly and non-threatening way. Again, Melissa encouraged the students to talk and engage in discussion about the artwork, but advised the students to use "inside voices" while in the galleries.

Melissa went on to explain the structure of the tour and the itinerary for the two groups. Students were given an opportunity to ask questions about their visit and the museum. The teachers divided the students into smaller groups, and half left to begin their gallery tour upstairs. The remaining students stayed in the auditorium for a presentation about Chakaia Booker, a New York City-based African American artist whose work was on display in the sculpture garden at the time. The students watched two short videos about Booker and her work, and then Melissa answered some questions from

the students. They seemed very interested in Booker, who "sees herself as a sculpture" and wears large, elaborate fabric headpieces every day. Following the videos the students asked several incisive questions about her work, where she lives, her inspiration, and the process of making her sculptures out of tires. Melissa explained that the students would next visit the sculpture garden to see the pieces in person, and then head to the studio classroom for an art project related to Booker's work.

"Defiant Beauty" in the Sculpture Garden

The students visiting the Jane and Harry Willson Sculpture Garden were divided into two groups, with each docent leading a group of about 10 students. This exhibition of Chakaia Booker's work, called *Defiant Beauty,* featured large-scale sculptures (most were around 8 to 10 feet tall) constructed from discarded car tires. The GMOA's Sculpture Garden is a beautiful space; it is full of greenery, paved with stepping stones, and has a water feature that runs the length of the wall and flows into a small fountain. Four of Booker's assemblages of steel and rubber were positioned on the various tiers of the garden space. The group of students moved around and through the sculptures, seemingly very interested in the objects. The docent explained the processes that Chakaia uses to construct the sculptures, and students pointed out the different kinds of textures used in each piece.

Figure 5: Chakaia Booker, *Phobic Digression*, 2006, pictured in the Jane and Harry Willson Sculpture Garden at the GMOA.

Several students asked why she would choose to use tires, and the docent told them that where Booker lived in New York City was not always the best neighborhood, and there were a lot of car fires. Booker used the materials around her, explained the docent, to construct her pieces and also to evoke ideas about the state of her neighborhood and surroundings. The group moved from sculpture to sculpture, and the students were allowed to gently touch the pieces, which they seemed to really enjoy. The docent asked the students what one piece reminded them of; one girl commented that it

looked like a bird to her, and another said the texture reminded her of hair or feathers. It was extremely chilly outside in the garden, and the group moved back inside after about 20 minutes of exploration.

Art-making in the Studio Classroom

Following the tour of the sculpture garden, the students proceeded to the studio classroom for the art-making component of the 5th Grade Tour Program. The classroom space at the GMOA is a bright, airy room with windows that look out onto the grounds and surrounding buildings on the campus of UGA. Four long tables were covered in butcher paper and filled with a variety of supplies – scissors, glue sticks, markers, crayons, and cardboard toilet paper tubes. The docents explained to the kids that they would be doing an art activity inspired by the work of Chakaia Booker. There was a brief discussion and recap about Booker's work, and the students were reminded how she used old tires as her medium for the sculptures in *Defiant Beauty,* transforming discarded, everyday objects by manipulating them in different ways and creating new forms and textures. The concept for the art project was to take a different everyday object – a cardboard toilet paper tube – and transform it into something new by cutting, shredding, and coloring the tubes.

Each student received a cardboard tube. Students were encouraged to sketch out their ideas on the tables, if desired. A few students did some preliminary drawings, but the majority of the group opted not to sketch. At first, the students seemed unsure about how to proceed and perhaps a little insecure about their ideas, but after some encouragement and suggestions from the docents and the teachers who were present in the room, the energy in the room exploded. Students were visibly engaged and excited by the activity, and the room became filled with the sounds of lively discussion and scissors

cutting cardboard. The docents, teachers from Chase Street, and I moved through the room, asking students about their projects and helping out as needed. The students were given about 30 minutes total for the art-making portion of the tour program, and the final results were really impressive. No two cardboard tubes looked alike, and they had truly been transformed – each had been cut, ripped, shredded, twisted, or colored to create interesting textures and forms. The students were told to write their names on the table and leave their finished projects by their name, so that their pieces could be displayed later at a reception for parents and teachers at the museum.

Upstairs in the Galleries

When the students had finished their art projects, the docents led them upstairs into the permanent collection galleries of the Georgia Museum. The students walked up the large, modern staircase, looking out through the large glass windows at the sculpture garden they had visited earlier that morning. There were about 30 students in the galleries at the same time, with three different docent-led groups. The tours included a wide variety of artworks, including Impressionist paintings, sculpture, decorative arts, Cubist paintings, folk art, and contemporary pieces as well. Artworks artists from a variety of backgrounds were represented. The particular group that I followed began in a gallery filled with Byzantine altarpieces and other religious works. There were several groups in the same gallery at the start of the tour, and the competing noise from other discussions was a bit distracting. The docent did not spend too much time in this gallery, but the students were still able to look at a few pieces and ask questions. When one student asked when a particular piece was painted, the docent used the opportunity to encourage the students to use the wall labels to find out more information about the pieces. The group moved into the Decorative Arts gallery space, and the students were excited to learn that

Paul Revere had made some of the silverware in the collection; they had studied Paul Revere in school, and were quick to talk about what they knew about him already. Students asked questions and made comments to the docent and teachers throughout the tour, and discussed different pieces with one another.

At this point in the tour I moved from group to group to get a sense of what the different group experiences were like. I witnessed many different tour stops, and here I will summarize several stops that I observed for the longest amounts of time. The galleries were abuzz with conversation. The groups mostly visited works that were included in the teaching packet, but the students got to see every gallery in the permanent collection of the GMOA (there are approximately 10-12 permanent collection galleries). At each stop I observed, the docent invited the students to look quietly at the piece before beginning discussion. At George Cooke's 1841 painting *Tallulah Falls* (see Figure 6 below), which depicts Tallulah Falls in the North Georgia mountains, the students learned that this was a *genre painting*. The docent showed the students a photograph of Tallulah Falls today, and the group discussed the ways life in Georgia might have been different at the time this piece was painted. A few students mentioned that they had visited Tallulah Falls before, and the docent asked them to describe what it was like.

Figure 6: George Cooke, *Tallulah Falls*, 1835-1849.

Another piece, *La Confidence*, by Elizabeth Jane Gardner (Figure 7 below), depicts two girls seated at a fountain, one whispering into the other's ear. This was one of the paintings that Ms. Daniels included in her pre-visit slideshow lesson back at Chase Street, and the children were excited to tell the docent that they were familiar with the painting. The students also referenced their previous "How to Read a Painting" lesson, and one student talked about finding symbols in the painting to help interpret the meaning of the piece. The docent facilitated a "30-second looking game," where the student were

given 30 seconds to study the painting in depth, and then had to turn around and try to recall as many details as possible about the work. The student then turned back around and continued the discussion of the painting.

Figure 7: Elizabeth Jane Gardener, *La Confidence*, ca. 1880.

The groups continued to move through the galleries. I heard some discussion among the docents about the different routes they would be taking, to ensure that they did not plan on making the same tour stops at the same time. The next stop for the group I

observed was Winslow Homer's *Taking Sunflower to Teacher* (Figure 8). This was another piece that the students had learned about previously in the art class at Chase Street Elementary; it had been featured in the "How to Read a Painting" lesson, and they had discussed the symbolism and context of the painting.

When the students told the docents they had already studied this piece, she asked them to tell her what they knew about it. One student said that the boy lived in the South, and that he was getting to go to school for the first time. The docent affirmed this answer, and asked the students if they had studied Reconstruction in school. They had, and so the docent asked a few questions about why it was significant that an African-American boy was in school at that point in history. The students made a few comments about how African American children were not allowed to go to school during slavery, and the docent summarized these and then made a few comments about the new opportunities that were afforded to African Americans following the Civil War. The docent then asked the students some questions about the differences between school then and now, and passed around a chalkboard similar to the one depicted in the painting. The students discussed the differences between using a chalkboard in the classroom versus the SMART Boards they have in their schools in Athens today.

Figure 8: Winslow Homer, *Taking Sunflower to Teacher*, 1875.

Another stop I observed at length was Jacob Lawrence's painting *Children at Play* (Figure 9). At this piece the docent began by asking the students if they knew where Harlem was. A few students said it was in New York City, and the docent gave a brief explanation of the Harlem Renaissance and the kinds of new music, art, and literature that was produced by African Americans during that time period. She asked the students how

the figures in this painting were different from other figures they had seen; one student responded that it was more abstract and the faces were flat. The docent commented that the faces reminded her of African masks, and a few students agreed. The docent asked the students what the figures in the painting were doing, and one responded that they were playing hopscotch.

Figure 9: Jacob Lawrence, *Children at Play*, 1947.

The docent commented that the painting depicted girls playing in their neighborhood in Harlem in the 1940s, and asked the students what kinds of games they like to play in their neighborhood in Athens. Students responded with various answers –

playing tag, playing video games, etc. The docent continued the discussion for several minutes about the importance of the Harlem Renaissance and why it was significant for Jacob Lawrence, as an African American artist living in Harlem, to paint his neighborhood at that period in history. One girl remarked, "They have flat faces!" and the docent briefly discussed the relationship to African masks.

The groups continued to weave through the galleries, spending a total of about one hour in the permanent collection. Each group visited approximately 10 different artworks during this time, and some parts of the tours seemed a bit rushed. I noticed that the tours varied slightly depending on which docent was leading the group. Because there were several groups moving through the galleries simultaneously, the docents altered the order in which the artworks were visited, and not every group saw the exact same set of works. The content of the tours was mostly similar, although some docents seemed to ask more engaging questions and facilitate conversation better than others. Overall, the students appeared to be engaged in the experience and genuinely interested in the artwork, and I heard some really interesting questions and conversations throughout the galleries.

After the time in the galleries, all of the students from Chase Street reconvened in the auditorium. The concluding remarks were accompanied by a slideshow that depicted different pieces they had seen on the tour, with facts about each piece below it; this served as a sort of "mini-review" of what the students had seen and learned at the museum. Melissa Rackley thanked the students for coming, and invited them to come back with their families anytime. When asked if they had a good time, the group enthusiastically answered "yes!" At this point, the students filled out the brief questionnaire (see Appendix E) for my study, and then filed back onto the bus to return to school. This concludes the description of Chase Street Elementary's field trip to the

GMOA. The next section will explore the various themes that emerged from the students' questionnaire responses.

STUDENTS' PERSPECTIVE

As mentioned in the previous section, when the 5th graders gathered in the auditorium for the end of the field trip at the GMOA, they were asked to complete a brief questionnaire about their experience at the museum. Because the students completed the questionnaire relatively quickly, in a crowded and noisy auditorium, their responses were not as lengthy or well thought out as I might have wished. They had been at the museum for several hours at this point, and were probably tired and anxious to have lunch. Nevertheless, the written responses gathered from the students provided some interesting insights into the students' perspective about the 5th Grade Tour Program. 54 total students from Chase Street visited the museum, and 23 of these students and their parents returned informed consent forms. The following is an analysis of these 23 students' responses.

Most Popular Themes	**Frequency of Response**
Chakaia Booker's sculptures	20
Art-making activity with toilet paper rolls	15
Art can take many different forms/made of many different materials	12
Finding symbolism in art	6
Getting to touch Booker's sculptures	5
Paul Revere's spoons	5
Seeing works in person	3

Table 5: Analysis of Student Responses to the Written Questionnaire.

I arrived at these specific themes by reading through and coding the questionnaires based on frequency of responses that mentioned particular aspects of the field trip experience. The clear favorite from the trip was the visit to the Jane and Harry Willson Sculpture Garden and learning about Chakaia Booker's work in the *Defiant Beauty* exhibition. The majority of students mentioned this at least once in the questionnaire, and in some cases Booker's work was included in response to every question. Some examples of student responses related to Booker's sculptures included: "It was great to see all of the awesome sculptures by Chakia Booker, I just can't believe that she made all of them by tires;" "I loved how Chakaia Booker used what she had, not brand new materials;" and "I learned that you can make art out of anything and Chakia Booker thought of herself as an artwork."[4] Many students mentioned that they liked getting to touch the sculptures outside. "I liked looking and touching the awesome tire sculptures," said one.

There was a wide range of responses regarding what the students felt they had learned at the museum. Booker's sculptures appeared here a lot too, and many students mentioned some variation on the idea that art could be made out of anything: "I learned that you can use old materials and make amazing art." Some mentioned that art can take many different forms, such as painting, sculpture, or photography. One student wrote, "Art is not simply a portit, it can take any form possible." "I had a lot of fun seeing diffrent styles of art" and "looking at all the diffrent time periods of the paintings," said one child. Another student said they had learned "that all paintings are beautiful! There is no correct painting." Several students also referenced the folk art in the collection. One student said they learned "that you don't have to go to art school to be an artist." Another

[4] The students' responses are presented as they appeared on the questionnaire. I did not make any edits to correct grammar or spelling.

wrote, “I learned that folk art was when someone who had no art training but still was good.”

Many students spoke about the symbolism in artwork, and the idea that the artist tries to communicate something to the audience through their art. In response to the question “What stands out in your mind from your field trip today?” one student wrote, “The symbolism in the art work. It can show what the art means,” and another responded, “How the artists express a lot of their feelings in there art.” One student wrote, “that their is more then meets the eye when it comes to art,” and another said they learned “that you can read the paintings it tells feeling and emotions.” Other students described the significance of seeing works of art in person. One wrote, “My favorite part about today was the painting of the Brooklyn Bridge because the painting changed every time you looked at it and it felt as if it was actually alive.” Another said their favorite part was “looking at original art and not copies of something that is emotional.” Seeing works in person seemed to allow greater appreciation for details in the artworks: “I had a lot of fun and loved looking at some of the abstract paintings. I also loved how detailed the realistic ones were!”

The art-making component was mentioned frequently in the students’ responses. “I liked creating the mini sculpture because it was a very creative project and I love creative projects,” wrote one student, and another said their favorite part of the day was “making something like an artist.” “There was awesome and beutiful paintings and sculptures, but my favorite part was doing the art project,” said another. Most students said they would like to bring their friends and family members back to the museum, and in many cases said they wanted to show them the sculpture garden and Booker’s tire pieces in *Defiant Beauty*. A few students referenced the importance of the social aspect of

their visit, saying they liked talking about the artwork with their peers. "I enjoyed sharing my feeling with my friends about the paintings," said one.

These student responses helped provide some insight into the students' perspective of the GMOA's 5th Grade Tour Program – what they enjoyed, what aspects of the tour really had an impact, and what they felt they got out of the experience. Some comments were more superficial in nature, but some were very insightful; one student wrote of their experience, "I had fun its like I got to meat pepole that live a very long time ago." There were only a few slightly negative comments – one about it being too cold to spend time in the sculpture garden, and another student said, "I really wish we could have seen more and stayed longer." Overall, the student responses were extremely positive. They referenced all aspects of the tour, and the most frequently mentioned pieces were the Chakaia Booker sculptures, folk art, portraits, Jacob Lawrence's *Children at Play*, and George Winslow's *Taking Sunflower to Teacher*. It is possible that Booker's pieces had the most impact because the students got to engage directly with these works the most, both through physically interacting with the work and then making a related art project.

CONCLUSION

This chapter has presented data that described the history, formation, and structure of the 5th Grade Tour Program at the Georgia Museum of Art, as well as the students' perspectives about their experience. In speaking with Mrs. Lucy Allen, I was particularly impressed by the enthusiasm she felt for this program; this was not a donor who simply writes a check. She and her family have a lifetime of connection with the museum, and generously provide students in the CCSD with the opportunity to form the same kinds of connections. The responses from the students provided interesting insight

into their feelings about the field trip experience. Though a wide range of themes and specific artworks were mentioned, the Chakaia Booker pieces in the sculpture garden and the related art-making activity appeared to have the most impact. The next chapter will explore the various themes that emerged from conversations with the art teacher, donor, and museum staff members.

Chapter 6: Data Analysis

The previous chapter described the background information and general structure of the 5th Grade Tour Program at the Georgia Museum of Art. This chapter will analyze the thought processes and decision-making involved on the part of GMOA staff and CCSD art teachers in designing and implementing this program. Through conversations with GMOA staff – Carissa DiCindio and Melissa Rackley, museum educators, and Director Dr. William Eiland – as well as Lisa Daniels, the art teacher at Chase Street, and Lucy Allen, the program donor, I sought to gain a comprehensive understanding of the 5th Grade Tour Program. Because these school field trips to the Georgia Museum involved so many participants and stakeholders, the themes that emerged from these conversations represent a wide range of complex issues.

The most potentially significant theme for the purposes of this research project involved the ways in which this program appeared to be culturally responsive and tailored to its specific community. This idea will be discussed first, in two sections: selecting artworks for the tour, and docent training. Additional themes involve more common and widespread issues associated with field trips to art museums: working with schools, collaborating with teachers, preparing students for the visit, and the importance of direct interaction with art objects. These secondary, yet still revealing, themes will be discussed in the later sections of this chapter.

CULTURAL RESPONSIVENESS AND THE 5TH GRADE TOUR PROGRAM

A prominent theme that arose from my interviews was the way in which this program appeared to be designed for the specific group of 5th graders it serves. As I mentioned in Chapter 3, this research project is situated in a particular place; so too, it seems, is the 5th Grade Tour Program. Through my conversations with GMOA staff and

Chase Street's art teacher, it became clear that there are important choices being made regarding this program that tailor it to the visiting students. Two aspects of this culturally responsive programming at the GMOA are the processes of selecting artworks for the tour and how docent training is conducted.

Selecting Artworks for the 5th Grade Tour

One important way the Education Department at the GMOA tailors the 5th Grade Tour Program to serve Clarke County students is by choosing artworks that are culturally relevant to this specific population. The Education staff at the GMOA make it a priority to feature works that connect and resonate with the visiting students. "We try to pick works from the collection that we think these kids will respond to, based on what we know from being in the galleries with them," said Melissa. "We make a point of relating what is in this museum to their personal experience and finding connections in that way." The museum staff chooses artworks that have many points of entry for the students, and this generated meaningful conversations during the tours. Many of the works featured on the tours were narrative in nature, "because there are so many stories and ways to access what's going on in those works of art," said Carissa. Melissa also mentioned the importance of choosing works that "can really generate discussion . . . there's something in that work that *they* can relate to, and find a connection with." The Education staff has also developed a number of interactive activities to accompany the works on the 5th Grade Tours, such as listening activities and related props, among others, which they feel help to further engage the students in the galleries.

As evidenced by the diversity of the artworks featured on the 5th Grade Tour, highlighted in Chapter 5, the Program featured works by artists from a wide range of backgrounds. The variety of subjects, time periods, ethnicities, and ideas represented by

these artists reflects the diverse backgrounds of the visiting students. Exposing the students to work from artists of different backgrounds "shows kids that artists come from a lot of different places, from a lot of different cultures, and a lot of different situations," said Carissa. The Tour Program incorporated works that addressed the African American experience, with several artworks by African American artists such as Jacob Lawrence, Radcliffe Bailey, and Lorenzo Scott. Inclusion of these pieces is important to the GMOA's Education staff because the artworks are culturally relevant to the lives of the particular students in the CCSD. Carissa mentioned Radcliffe Bailey's *7 Steps* (Figure 10) as being especially effective in this regard. When discussing this piece with students, she said, she tries to include a quote from Mr. Bailey in which he basically states that while his artwork deals with the African American experience, the issues presented are part of the history of all Americans. Carissa feels this is an important point of discussion for students of all backgrounds:

> [*7 Steps*] is about his ancestors, but he says, "They're all of our ancestors," that his family is everyone's family. His paintings represent our collective history. I think that's really important, especially since a lot of the kids coming from Clarke County are African American children. It's important for them and for students of all backgrounds to be able to see those relationships and make those connections.

Figure 10: Radcliffe Bailey, *7 Steps*, 1994.

Melissa discussed another piece featured on the tour, Jacob Lawrence's *Children at Play* (see Figure 5 in the previous chapter). She felt this piece was a good choice for the Tour Program for several reasons – it is visually arresting, and students can discuss formal elements easily when looking at this painting – but it also provides an opportunity to discuss important historical and cultural context, such as the Harlem Renaissance. The Tour Program also included works by self-taught artists, such as Lorenzo Scott (Figure 11 below), which can teach students that people from all walks of life can make art, not just those from wealthy or formally trained backgrounds. As Carissa pointed out, "incorporating self-taught art is another way we can show kids that you don't have to

have oil paints and go to a fancy art school. You can make art with what's around you . . . it's not just about privilege anymore."

Figure 11: Lorenzo Scott, *Park Scene*, n.d.

It is important to note that because the Athens community is so diverse, the groups that come on field trips can vary widely in terms of ethnic and socioeconomic demographics (see Chapter 3), and the museum staff makes an effort to choose works that are able to be adapted to suit a wide range of groups. While on the tour, students had the opportunity to discover the various kinds of works in the Georgia Museum's collection, which includes pieces from many periods and regions. Logistical concerns also influence the choice of featured artworks. The staff must consider practical issues such as noise and crowd control in the galleries, and as a result they also take into account the locations of artworks so groups are spread out enough to have a positive experience. The staff also make an effort to relate what the students saw at the museum to what they were learning in their classes at school. Carissa and Melissa said they try to

work with teachers to find out what their students are currently studying, and then make connections to art in the GMOA's collection when possible.

Docent Training and Cultural Sensitivity

The Education Department at the GMOA consists of two Educators (Carissa and Melissa), and a part-time tour scheduler. Since the staff is small, volunteer docents and interns lead the 5th Grade Tours at the GMOA. Both the museum staff and Chase Street art teacher Lisa Daniels mentioned the difficult issue of inconsistency in the quality of tours from docent to docent. Carissa and Melissa both emphasized that they are enormously grateful and appreciative of their docent corps, but that achieving "quality control" with volunteers is tough. Lisa also noted this during the field trip, pointing out that some docents seemed to facilitate more in-depth discussions than others. When asked how the Program might be improved upon, Lisa responded that "the only single thing is the inconsistency with the docents . . . some students' experience was amazing, and the next group's wasn't as good." She emphasized that overall, the docents were good, and remarked that the docent who led her group on the day of the field trip was "wonderful, just really terrific." My observations revealed some inconsistencies with docents as well. This issue bears some consideration of how it impacts the program, and will be addressed further in Chapter 7.

One significant aspect of docent training at the GMOA involved preparing them to be culturally sensitive when working with the students in the CCSD. Melissa and Carissa both attend diversity training sessions through the Office of Institutional Diversity at the University of Georgia, and they try to take what they learn in those meetings back to the docents. "We talk to [docents] about working with children on a general level, but also with these specific kids, just trying to be sensitive to the fact that a

lot of these kids may be coming from situations that are not necessarily ideal," said Melissa. For example, the Winslow Homer painting *Taking Sunflower to Teacher* (Figure 8 in the previous chapter) deals with the subject of slavery and Reconstruction in the United States. Says Melissa, "You can't talk about that work and not talk about slavery and other issues that are being presented. We work with our docents and discuss ways to approach the subject with sensitivity, so they can have an authentic discussion about it." Carissa and Melissa emphasized the importance of taking the time and care to adequately address difficult issues, such as racism or slavery.

Many docents at the GMOA are former CCSD teachers, and so they are familiar with the demographics of the school district and any challenges faced by these particular students. The education staffers referenced docent training meetings that incorporated some discussion of "the kids in Clarke County, even just in terms of demographics, and where they're coming from," but also emphasized the importance of "looking at people as individuals, in addition to the populations they're coming from." Though there is some docent training that deals specifically with cultural sensitivity issues, it appeared from my conversations with GMOA staff that this cultural sensitivity training is fairly informal. There does not seem to be a formalized training session that addresses these sensitive issues, and both museum educators admitted that they needed to speak with docents about these issues more frequently and thoroughly. Nevertheless, encouraging docents to consider the cultural backgrounds of CCSD students is still an important aspect of docent training for the 5th Grade Tour Program.

GOOD PRACTICES IN MUSEUM EDUCATION

In addition to the theme of cultural sensitivity and responsiveness discussed above, another set of themes arose from the interviews I conducted. Other topics came up

repeatedly in conversations – benefits and challenges of working with school and preparing students for the field trip, among others – which are not necessarily unique to this particular program, but represent common practices, issues, and values integral to the success of school field trips to art museums. While these themes may not distinguish this program from others like it, the following sections address those features and priorities that interviewees discussed that are important for the success of this program.

Working with CCSD Schools

In order to bring the 5th graders in the CCSD to the Georgia Museum of Art, an enormous amount of planning and coordination with the school district must take place. The museum staff and art teachers all described various challenges associated with this type of planning. Carissa and Lisa both informed me that when the program was first founded, one art teacher from the county, Mary Lazzari, was instrumental in working with the GMOA Education Department to design the program to support and align with district objectives and curriculum standards. As a result of her consultation with the museum and the school district, the 5th Grade Tour Program is pre-approved with the CCSD, making it a much easier, streamlined process for teachers to get the necessary approval from their schools and bring their students to the museum.

Despite the fact that the program is prepaid, pre-approved, and tied to state curriculum standards, just over half of the schools in the district (8 out of 14 elementary schools) brought their students to the GMOA for the Tour Program during the 2011-2012 school year. Interviewees suggested many potential reasons for this, including pressure from the schools to justify time spent outside the classroom and difficulties in scheduling, especially related to standardized testing schedules. Lisa mentioned on several occasions that she feels very lucky to work for a school that values and supports art education, but

that art teachers at other schools may have a different experience. She pointed out that it would likely be more difficult for schools to get approval for the field trip if they were not meeting Adequate Yearly Progress standards, as time spent outside the classroom is more difficult to justify when schools are performing poorly. Chase Street Elementary performs well on standardized tests and other performance measures compared to other CCSD elementary schools. This fact, combined with a school culture which supports and values art education, may be a determining factor which allows students from this school to visit the GMOA while other schools may not.

Collaborating with Teachers

Both Carissa and Melissa said they love working with teachers, but also acknowledged that it can be challenging. Museum staff and teachers both cited limited time and difficulty scheduling meetings as major obstacles to collaboration and planning. Melissa and Carissa said they know how busy teachers are, and they try to let CCSD teachers know that the museum can adapt tours for them to suit their individual curriculum and schedule. The Education staff puts the Permanent Collection Teaching Packet and other supporting materials (artist background information and lesson plan ideas, for example) online, and tries to make them easily accessible to teachers. Possibly as a result of time and logistical constraints, the 5th Grade Tour Program and teaching packets are planned by the Education Department at the museum, with little to no collaboration with teachers in the schools. Despite the lack of coordination with teachers, the GMOA Education Department designs the packet with lesson plans for a variety of disciplines, and tries to make curricular connections by aligning the lessons to statewide curriculum standards, now called Common Core Georgia Performance Standards. Both museum educators mentioned that they hope teachers use the teaching packet and other

resources and find them helpful, but admitted that they do not formally assess how teachers use these materials. Melissa estimated that about half of the teachers who participate in the 5th Grade Tour Program use the packet. Lisa said that she found the teaching packet and other supplemental information to be helpful in planning lessons and preparing the students for the museum visit: "The background on a work of art is good, and lesson ideas, that's nice to have . . . I think it's good they have standards, and they have cross-curricular standards, too." Lisa said she uses parts of the teaching packet in her lessons, but rarely teaches a lesson exactly as it is printed; instead, she adapts the lesson plans and other materials to her needs.

Both Carissa and Melissa emphasized that an important goal in working with the 5th Grade Tour Program is to inform teachers about the resources available for them and their students at the museum. The GMOA hosts an annual Evening for Educators, which is open to all educators in the area, and is designed as a platform to meet art teachers in the CCSD and provide information about the possibilities for field trips at the museum. The Evening for Educators meeting has not typically been well attended, however. A more successful meeting occurred at the beginning of the 2012-2013 school year, when the museum hosted the official CCSD in-service art teacher meeting for the first time. The purpose of this meeting was multifold. The museum educators wanted to inform teachers about several controversial murals that would be on display at the GMOA in fall 2012 when most elementary schools visit the museum. Carissa and Melissa also used the meeting as an opportunity to provide more information about field trips and the 5th Grade Tour Program, and to get feedback from teachers about these programs.

The museum educators at the GMOA seemed to really want to work with teachers to adapt or improve the 5th Grade Tour Program to better suit teachers' needs. However, both Carissa and Melissa mentioned that it is extremely difficult to get feedback from

teachers about the program. Melissa sends out a Survey Monkey to all the art teachers in the school district, but with limited response – she usually only gets one or two teachers that fill out the survey. Again, she recognized that teachers are extremely busy: "I know teachers are inundated and sometimes it just slips through the cracks," she said. "That's one of the reasons we had them come to the museum this year, so we could talk to them face to face and say, 'How has your experience been? What would you like to see us change? What do you want us to add?'" The feedback from this meeting was mostly positive, she said, and it was helpful to get a sense of what the teachers thought. While some suggestions – such as allowing students to roam free in the museum, or seeing the entire museum in one visit, for example – are just not feasible, other ideas are being incorporated more into the tours. "One thing [the teachers] said that we've been working on, is giving the students more opportunities to choose what they see," she said.

Preparing Students for the Museum Visit

As described in the previous chapter, the students from Chase Street received several pre-visit lessons that prepared them for the field trip to the Georgia Museum of Art. Ms. Lisa Daniels and her student teacher introduced a "How to Read an Artwork" lesson a few weeks prior to the GMOA visit. This lesson featured a work from the GMOA's Permanent Collection, *Taking Sunflower to Teacher,* by Winslow Homer. In this discussion, students considered historical and cultural context, symbolism, and well as formal elements, and learned how these elements interact to inform interpretation of meaning. The goal of this lesson was to "[talk] about how artists communicate through their art, and how it's up to us as the viewer to discern meaning by looking deeper at a painting," said Lisa.

Closer to the day of the field trip (on the morning of the trip, in the case of the class I observed), Lisa presented a pre-visit slideshow and lesson to her students. The objective of this lesson was to prepare the students for what they would see and experience at the museum ahead of time, so they would be less distracted by the novelty of the situation and more able to focus on the experience. Lisa spoke about the importance of preparing students before visiting the Georgia Museum:

> If they have never been there before, they walk in and everything is brand new, they don't have anything that's familiar. They are kind of unable to process it; everything is just overload. If you give them frames of reference, like pieces of art they are going to see . . . that just makes them feel more at home, like they know what's going on, rather than it's all scary and new and they don't understand it.

Lisa began implementing this pre-visit lesson after a field trip she took with her students to the High Museum of Art in Atlanta. Many of the students had never been outside of Athens, and the big-city environment proved to be a bit overwhelming. The students were not adequately prepared for the trip, and "they were like fish out of water," according to Ms. Daniels. "After I got back from that trip, I was like, 'That's the last time that ever happens.' Next time we go, they're going to be prepared. I don't want [the students] to go into a space and feel like they're not supposed to be there, like they didn't understand what they were seeing."

Ms. DiCindio and Ms. Rackley also cited the importance of adequately preparing students for a museum experience. When students have been primed for the museum visit beforehand, they said, it has a significant positive impact and can make the experience more meaningful for the students. Melissa elaborated on this point:

> It makes a *huge* difference. [The students] are so much more engaged. They get so excited when they see something that they recognize. I think it really personalizes the experience for them, and it's almost like they have a sense of ownership. It's like, 'that's our painting, that's what we studied!'"

Based on these conversations, it appeared that the staff and art teacher felt that this advance preparation was especially important for students from Athens-Clarke County, many of whom come from lower socioeconomic backgrounds and therefore are less likely to have visited the museum before. An explanation to the students about the specifics of their upcoming field trip – everything from museum rules to the artworks they will see to where the bathrooms are located – can function as an advance organizer and help students feel more comfortable in the museum.

Importance of Direct Experience with the Artworks

Every person I spoke with about the 5th Grade Tour Program – the two museum staffers, the donor, the museum director, and the art teacher – emphasized, with great enthusiasm, the importance of the students' interacting directly with authentic works of art at the museum. All interviewees mentioned that important aspects of the artwork, such as scale, texture, and color, are lost when viewing reproductions. They all seemed to feel that there was something truly unique about seeing works of art in person, and that this experience was especially important for the 5th graders visiting the GMOA with this program. "I don't think you can recreate the specialness of that experience, of being in a museum and being in the space and being in front of a work of art," said Carissa. Melissa Rackley, Lucy Allen, and Lisa Daniels also stated that the impact of the artworks is stronger when seen in person. Museum Director Dr. William Eiland emphasized the importance of direct experience with the object, stating that

> No representation is going to allow you to describe the physical presence, of the object: its "tactility." Even if you're not allowed to touch it, you can at least see what the texture is like, how it exists in space. Not in artificial space, but in real space. And that has an impact on your senses.

When asked what she hoped her students took away from their experience at the museum, Lisa Daniels echoed Dr. Eiland's point:

> I hope they get a greater appreciation for looking at, thinking about, and being around art. I hope they can see the difference between looking at a work of art on a Smartboard, or on a poster, and how different it feels to be with the real thing…how you can look at the quality of the paint, or the size. I want them to just fall in love with that whole experience of being around art.

Several students reiterated this idea in their responses to the questionnaires (see Chapter 5).

CONCLUSION

This chapter has summarized the major themes that emerged from this case study of the 5th Grade Tour Program at the Georgia Museum of Art, in which I sought to provide deeper insight into both how the program was structured and the museum staff's decision-making processed related to the design and objectives of the program. Based on my observations and interviews, it appeared that there were two significant aspects of the 5th Grade Tour Program that reflected culturally responsive education practices: the choice of artworks featured on the tour, and incorporating cultural sensitivity training with docents. Other important themes – more common across many field trip programs (as seen in Chapter 2) – were discussed as well. These "secondary" topics were constant across all of the interviews, and the interviewees felt that they also contributed to the success of this program. In this and the previous chapters, I have laid out the foundation of this particular 5th grade field trip program, the community it serves, its underlying objectives, and the perspectives of various stakeholders. In the next and final chapter, I will explore the meanings and implications of these findings for future research as well as the larger field of art museum education.

Chapter 7: Reflections

When I embarked on the journey of this research project, I was not entirely sure where it would take me. Having lived in Athens for many years, and having worked in both the Clarke County School District and the GMOA, I understand the dynamics of this community. When I first learned about the 5th Grade Tour Program at the GMOA, I knew I wanted to investigate this program because I was interested in learning more about the opportunity it provides for CCSD students to have a museum experience when they might not otherwise have the chance. The overarching research question which guided my research – "What can art educators learn from a case study of a 5th grade field trip to an art museum?" – addresses field trips in general, yet from the beginning, I suspected there was something special to be learned from this particular program at the GMOA.

In order to address my research objectives, a case study was the most appropriate choice because it enabled an in-depth investigation of a particular program from many angles. Because the specific location of this project was so important, I first explored the background and demographic information of Athens-Clarke County, the Clarke County School District, and the Georgia Museum of Art; this community context was integral to understanding the impact and importance of the 5th Grade Tour Program. I traveled to Athens, Georgia to observe 5th graders from Chase Street Elementary before and during their field trip to the Georgia Museum. Because I wanted to get a more in-depth idea of the various issues and contexts that impact school field trips to art museums, I obtained the perspectives of various program stakeholders by interviewing the two museum educators, the GMOA director, the program donor, and the art teacher, and I gathered student responses with a written questionnaire. The multiple sources and collection methods used revealed an interesting and varied set of data, which were analyzed

thematically in Chapters 5 and 6. The following sections will reflect on these findings and their meaning for this specific program as well as the field of art education.

KEY FINDINGS

The most striking distinction that arose from this study lies in the way this program is truly situated within and tailored to its specific community. Athens has a unique cultural makeup, and CCSD students visiting the museum on the 5th Grade Tour Program arrive at the museum with their own cultural contexts, perceptions, and knowledge that affect the way they relate to and construct meaning from new experiences. These elements contribute to what Falk and Dierking (2002) call the "sociocultural context" of learning. According to Falk and Dierking, when schools (or museums, in this case) acknowledge and address this sociocultural context, deeper and more authentic learning experiences can occur. The Education staff at the Georgia Museum of Art make specific decisions when designing and implementing the 5th Grade Tour Program, some of which entail special consideration of the sociocultural backgrounds of the visiting students. The kind of culturally responsive, community-minded approaches observed in the Tour Program at the GMOA can result in more meaningful art experiences for visitors, and also can foster deeper bonds between art museums and their communities (Barrett, 2011; Crooke, 2003; Hein, 2000; Hirzy, 2002; Silverman, 2010).

Curriculum Desegregation and Equity Pedagogy

The GMOA Program reflected two important aspects of culturally responsive teaching practices, what Geneva Gay (2003) refers to as "curriculum desegregation" and "equity pedagogy." The artworks featured on the tour program were one important component of this culturally sensitive programming. It was clear, based on both

observations of the students in the galleries as well as conversations with Education staff (as outlined in Chapter 5 and 6), that the museum educators are making careful, conscious choices about which artworks to include on the 5th grade tours. As I discussed in detail in Chapter 3, Athens is a very ethnically and socioeconomically diverse town, and the demographics of the students in the Clarke County School District reflect this diversity. The Georgia Museum itself has a large and varied collection, and is committed to collecting works by artists from diverse backgrounds. It appears that the GMOA seeks to make its collection reflect its community, which in turn can draw in more audiences that reflect the population of Athens: "Diverse exhibitions bring in diverse audiences" (Georgia Museum of Art, 2010a, para. 2). The GMOA's commitment to diversity in its collecting policy is reflected in the range of its permanent collection, and the Education staff use this to their advantage when choosing pieces for the Tour Program. Drawing on their knowledge and understanding of the diverse backgrounds of the visiting 5th graders, Carissa and Melissa employed an approach of "curriculum desegregation," including artworks with ethnic content that reflected and related to these particular students. The 5th graders I observed from Chase Street Elementary got an overview of the museum and its collections, but also received a tour experience that was catered to them specifically.

The tour program featured artworks that represented a wide range of styles and artists. There were pieces by African American artists, female artists, European artists, self-taught artists; the students also had the opportunity to see paintings, drawings, sculptures, and decorative arts from a variety of time periods. As Chalmers (1996) writes, the traditional Western canon should not be excluded in a multicultural art education curriculum; rather, an inclusive curriculum should represent cultures from the entire range of art history. By featuring artworks by artists from a variety of backgrounds and styles in the museum's permanent collection, the GMOA staff can show students that art

comes from a multitude of sources and cultural backgrounds. In my follow-up interview with Carissa, she discussed the value of including self-taught art on the tour:

> It shows that you can make art with what's around you. If you have to mix dirt with Coca-Cola to create art, you can [laughs]. There are artists in our collections who did that, artists who found what they had around the house to make art.

The students also responded to this idea in their questionnaires, and many of their comments mentioned that the field trip taught them that art can take many forms and that "anyone can be an artist." The careful, considerate thought processes the GMOA staff employ when selecting works for the Tour Program is reflected throughout the interviews; one important instance which embodied the community-minded approach to curriculum desegregation occurred during my conversation with Carissa. When she spoke about Radcliffe Bailey's *7 Steps* (Figure 10), Carissa discussed the many layers of ideas that students can access when engaging with this piece – slavery, Southern and American history, the African American experience, our collective history as a nation – and said that "it's important for [students] from all backgrounds to be able to see those relationships and make those connections."

The opportunity to see artworks by African American artists and/or about the African American experience at the museum is perhaps of particular importance for these students, many of whom come from ethnically diverse, economically challenged backgrounds. When minority students encounter art by artists who come from similar backgrounds and cultures to their own, it can have many positive effects, including "improved social and cultural awareness" (Adejumo, 2002). As Christopher Adejumo (2002) writes, "the representation of minority cultures in the school curriculum will enhance the feeling of pride and positive self worth in students from those cultures" (p. 35). By featuring works that relate to the Southern or African American experience in

some way, students from the Athens community are able to make connections to their own lives during the field trip. Connections to personal and real-world experiences have been shown to generate rich, relevant, and meaningful learning experiences (Adejumo, 2002; Banks, 2001; Chalmers, 1996; Gay, 2003, 2004).

Inclusion of ethnically diverse content is the first step in creating a truly multicultural, culturally responsive education approach (Banks, 2001; Gay, 2003, 2004). Simply adding in ethnic content reflects what Banks (2001) refers to as the *Contributions* and *Additive Approaches*, which tend to be fairly superficial ways of addressing diverse cultural backgrounds, without meaningful exploration of differing perspectives and cultural contexts. The data from this project suggested that the 5th Grade Tour Program moves beyond this stage and into what Banks (2001) calls the *Transformation Approach*. The Transformation Approach transcends mere awareness of other cultures, and challenges students to consider different "perspectives, frames of reference, and content from various groups" (Banks, 2001, p. 62). I saw evidence of this Transformation Approach both in the galleries with the students and during interviews with museum staff. In several instances, the docents asked probing questions which pushed the students to consider the historical and cultural background of different artists. For example, in the discussion of *Children at Play* (1947) by Jacob Lawrence (Figure 5), the students made connections to their own experience by discussing hopscotch and other games they play in their neighborhood. But the docent also took the discussion to a richer – and arguably more meaningful – level by including information about historical social issues such as the Harlem Renaissance. Carissa and Melissa emphasized the importance of addressing these kinds of complicated social issues in discussions with students, in addition to conversations about formal elements and principles of design.

In terms of curriculum desegregation, the data suggested that the GMOA Program employed culturally responsive teaching practices. But there is another aspect to culturally responsive teaching, says Gay (2003): equity pedagogy. Equity pedagogy involves consideration of "*how* to effectively teach diverse students" by tailoring teaching strategies to different learning styles and backgrounds of individual students (Gay, 2003, p. 206). Culturally responsive teaching came up frequently during my interviews with museum staff. Carissa and Melissa both attend diversity training sessions through the Office of Institutional Diversity at the University of Georgia, and said that they try to bring some of what they learn in the meetings back to their docents at the GMOA. As discussed previously, the CCSD has a very diverse demographic makeup, and many students come from difficult socioeconomic circumstances. By encouraging the docents to be aware of and sensitive to these issues when leading tours, the 5th Grade Tour Program further incorporates multicultural art education pedagogical approaches. As Carissa and Melisa mentioned, many of the docents at the museum are former CCSD teachers, and so they already have an awareness and competency when dealing with this particular population. Though I saw some evidence of equity pedagogy during my observations of the field trip, I felt that this is an aspect of the program that could be strengthened. Carissa and Melissa both admitted that the cultural sensitivity training for docents occurred in a fairly casual way, and that it was not a regular part of their docent training curriculum. Because the GMOA is a part of the University of Georgia, it seems a natural fit to bring in a representative from the Office of Institutional Diversity to conduct a more formal presentation at a docent training session.

Other Issues Reflected in the Field

The previous sections discussed the ways this program stood out from other programs like it through culturally responsive approaches. But the data also revealed features of this program that are reflective of general trends in museum education, including its single-visit model, docent-led gallery tours, and ties to classroom curriculum, among others (Berry, 1998; Burchenal & Lasser, 2007). These concepts are not unique to the Tour Program, yet they are integral to the success of this program and constitute "good practice" for field trips to art museums. All interviewees agreed that there is something truly special that occurs when students interact with original works of art in the museum setting, and that this "specialness" cannot be replicated by viewing reproductions back in the classroom. Program stakeholders felt strongly that students need to come into the museum on the field trip for this experience, and this idea is corroborated by many other studies in the literature (Frost, 2002; Henry, 2007; Hubard, 2007; Walsh-Piper, 1994). The data from this study also suggested that issues such as funding cuts and increased pressure from standards-based assessment in public schools continue to affect this program, making it more difficult to bring students into the museum. The difficult climate of arts education in schools post-NCLB is a common theme which is reflected in the field as well (Berry, 1998; Brodie & Wiebe, 1999; Cahan & Kocur, 2011; Dewitt & Storksdieck, 2008; Kydd, 2007). Other important issues involved with this particular program included student preparation for the field trip experience, docent training, and getting feedback from teachers, among others.

Many studies in the field cite the importance of adequate preparation before bringing students on a field trip (Burchenal & Lasser, 2007; Falk & Dierking, 2013; Wolins & Ulzheimer, 1992). Like many museums, the GMOA is not able to send staff members into the schools beforehand to orient students to the museum field trip. The

Education staff members try to make it easy for teachers to access pre- and post-visit materials by producing the teaching packet and putting it online, but the data suggested that these materials were not used as much or as effectively as the museum educators would like. This brings up another important way that the particular field trip I observed is different from the typical 5th Grade Tour, even within the GMOA: the students from Chase Street receive strong, thorough preparation lessons from their art teacher, Ms. Lisa Daniels.

Based on the interviews, observations of her pre-visit lesson, and watching students in the galleries, it was clear that Ms. Daniels prepared her students well for their field trip. She split the preparation into two lessons: one about "How to Read a Painting," and one more specifically about the GMOA and the schedule of the field trip. When her students arrived at the museum, they were familiar with how to talk about works of art, they had seen some works from the GMOA collection, and they knew what to expect and what was expected of them during the trip. As Falk and Dierking (2013) have found in their studies of field trip experiences, adequate preparation can greatly enhance the impact of learning in novel environments. Ms. Daniels prepares these pre-visit lessons herself, and it had an obvious positive effect on her students' experience at the museum. They were engaged throughout the gallery tour, and I overheard several students proudly point out that they recognized certain works from the classroom lesson. Carissa and Melissa both said that Chase Street is one of their favorite schools to work with for the 5th Grade Tours; this is largely because of the efforts of Ms. Daniels. The issue of preparing students is a difficult one, especially for one-shot field trips where the staff is unable to go into the schools beforehand to orient students. Carissa and Melissa discussed the possibility of producing a short museum orientation video, to be posted on YouTube, as a potential solution. In this way, the museum could control the content of the video, and

teachers could access it from their classrooms. Yet the question still remains – what motivates Ms. Daniels to develop her own pre-visit lesson plans that prepare her students so well for the field trip, when other teachers do not? How might the GMOA Education staff empower other teachers to prepare students as skillfully as Ms. Daniels?

These questions lead into another issue that arose from the interviews: the difficulty of getting feedback from teachers about the program. While the museum staff provided some pre- and post-visit lesson plans in the teaching packet, the preparation for the field trip was left solely to teacher discretion. Ms. Daniels took it upon herself to create and implement pre-visit activities – and the positive results of this were reflected in the interviews and gallery observations – yet other teachers do not prepare their students in the same way. It would be helpful for the Education staff to understand why some teachers use the packet and others do not, but both Carissa and Melissa cited the difficulty in communicating with teachers and obtaining meaningful feedback about the Program. Past research has cited similar issues, and has shown the importance of open, honest communication and formative assessment for successful collaborations between schools and museums (Adams et al., 2007; Berry, 1998; Brodie & Wiebe, 1999; Kydd, 2007). For the first time this year, the GMOA hosted the beginning of the school year in-service art teacher meeting at the museum, which enabled them to speak to teachers face-to-face, and resulted in more useful and meaningful feedback. However, I question how honest and forthcoming teachers are likely to be when asked to give feedback about a museum program when they are *in* the museum itself. Incorporating more formalized teacher advisory boards or focus groups would perhaps be a better platform for obtaining honest feedback.

Both museum staff and Lisa Daniels cited inconsistencies with docents as another concern. Carissa and Melissa emphasized that they are extremely grateful to their

volunteers and that overall they are very pleased with the quality of docents, but that there is still some room for improvement. My observations affirmed this; though there were some differences in the tours from docent to docent, overall I found the quality of the tours to be very good. At this point, paid gallery teachers are not an option at the GMOA, but both Melissa and Carissa expressed a desire to move toward this model. As Melissa said, "to have gallery teachers that we could pay and train – that would be a great thing to have. That would really help streamline the program and create more consistency." More in-depth, structured docent training might be a way to help solve issues of inconsistency with the docents at the GMOA; this training could also incorporate the cultural sensitivity training discussed above, moving toward a model of, to paraphrase Lucy Andrus (2001), the *culturally competent museum educator*.

WHAT DOES A CULTURALLY COMPETENT MUSEUM EDUCATOR LOOK LIKE?

By incorporating the strategies mentioned above – including multicultural approaches such as curriculum desegregation and equity pedagogy, as well as more commonly cited good practices in museum education – the Education staff at the GMOA is able to tailor the 5th Grade Tour Program for the students it serves. This tour is not designed for any group of 5th grade students, but rather for *this* group of 5th graders. Because they consider the sociocultural context of this field trip audience so thoroughly, I would argue that the Education staff at the GMOA embody the values of what Lucy Andrus (2001) calls "the culturally competent art educator" – or, in this case, "the culturally competent museum educator."

In order to explore what a culturally competent museum educator might look like, I will quickly go back to Lucy Andrus' (2001) definition. She identifies a culturally competent art educator as someone who:

- Examines and resolves personal biases and accepts their own personal background,
- Has an understanding of the traditions of diverse world cultures,
- Possesses an inclusive understanding of multiculturalism and incorporates an anthropological approach to art education,
- Is sensitive to others' cultural backgrounds and tailors their teaching to meet students' particular cultural needs, and
- Has made a commitment to continue their own education in multiculturalism and diversity. (2001, p. 15)

The culturally competent art museum educator incorporates the above values by recognizing and understanding the diverse backgrounds of a multicultural constituency, choosing artworks which are relevant to those backgrounds, and facilitating discussions that consider different cultural perspectives. Based on my observations and interviews for this project, it is clear that the GMOA is achieving many of these features of the culturally competent art educator. The museum staff includes works from many cultures on the tours, and tailor the content and teaching strategies to the specific cultural backgrounds of visiting 5th graders. Carissa and Melissa are both committed to continuing their education about multiculturalism and diversity, and they attend cultural diversity and sensitivity training through UGA's Office of Institutional Diversity. The data from this study suggested that structured training with emphasis on examining one's own cultural background, addressing personal biases, and specific recommendations for culturally sensitive teaching strategies would enable every docent leading tours at the GMOA to be a more culturally competent and responsive museum educator.

In addition to these practices, I would argue that in the case of the museum educator, knowing one's community is of utmost importance. Without a deep

understanding of the culture of the surrounding community, a program cannot be tailored to serve them specifically. The Georgia Museum is an institution that is very much situated specifically in its own community: GMOA educators know their community well, and designed this program to suit the specific kids who visit. The staff hope that this community-minded approach will help build bonds with broader audiences in town. Nearly every interviewee mentioned that one of the most important objectives of this program was to build awareness of and familiarity with the museum in the wider Athens community. Carissa and Melissa said many times that they want students to feel a sense of ownership and belonging in the GMOA; they want the students to feel that it is "their" museum, with the hope that they will return with their families. The GMOA wants to more thoroughly engage more diverse populations in the Athens community, and this program is one way they hope to make the museum a comfortable and familiar place for broader audiences. As Melissa said, programs like the 5th Grade Tour Program "are really [the GMOA's] ticket out of that disconnect" with lower socioeconomic groups in the community by spreading awareness about the museum.

Previous research in the field about civic engagement in museums shows that museums can engage in culturally responsive community outreach by authentically engaging community members to find out what the community needs and going out into the community with outreach programs (American Association of Museums, 1992, 2002; Hirzy, 2002). The GMOA is always free, and reduced admission is frequently a recommendation for increasing the socioeconomic and ethnic diversity of museum audiences (American Association of Museums, 2002; Hirzy, 2002). The new reception for students and families, which will take place for the first time at the GMOA this May, is an excellent step forward in using the 5th Grade Tour Program to bring community members into the museum. If the GMOA truly wants to engage new audiences, my

recommendation is to reach out into the community more, facilitating open dialogue with community members to find out how the museum might serve them better. By getting the voice of community members involved in the decision-making processes for the 5th Grade Tour Program as well as other initiatives at the museum, the GMOA could enable representatives from the community to be stakeholders in the museum. Community advisory boards or focus groups would be a good step forward.

IMPLICATIONS FOR THE FIELD

As I mentioned at the beginning of this chapter, I began this study with the hope that the findings would reveal some insight into school field trips to art museums that would benefit art educators. At the outset of this project I was not entirely sure what that insight might be, but I suspected that it would arise out of an investigation of the interaction between the Georgia Museum of Art and its specific community. The findings suggested that the 5th Grade Tour Program was designed with the sociocultural context of its particular audience in mind. Returning to my overarching research question, "What can art educators learn from a case study of a 5th field trip to an art museum?" it seems that the most significant finding from this study was that art museums can incorporate culturally responsive strategies to create culturally relevant, engaging programming for diverse school groups.

This has various implications for the field of art education. As the United States continues to become more ethnically diverse, schools and museums must adapt to serve increasingly multicultural audiences. The steps taken by the GMOA – cultural desegregation, equity pedagogy, embracing "culturally competence" – can serve as guidelines for other museums that seek to make the field trip experience more meaningful for diverse student populations. I believe this shift toward community-based museum

education is especially important for the ubiquitous "one-shot" field trip model. Though research espouses the many benefits of multiple-visit field trip programs and strong (though time-consuming) museum-school partnerships (Burchenal & Lasser, 2007; Falk & Dierking, 1995; Wolins, Jensen, & Ulzheimer, 1992), the reality is that many museums are still working with a single-visit model. Standards-based assessment, testing schedules, and budget cuts only increase the likelihood that schools – especially those in underserved or economically challenged areas – will only be able to visit a museum one time. In order to make this one visit as relevant and meaningful as possible, museums can turn to culturally responsive approaches – such as the ones found in the GMOA program – to create richer, more deeply engaging art museum experiences for students. By making the best of the one-shot model through culturally responsive programming, art educators can increase the educational value of the field trip experience.

SUGGESTIONS FOR FURTHER RESEARCH

As this thesis project progressed, other possibilities for further research questions emerged from the observations, interviews, and other literature on the subject. My research focused only on the 5th Grade Tour Program at the GMOA. This program is a cornerstone of the educational programming offered at the museum, but it would also be interesting to look at how other programs at the GMOA embody culturally responsive practices. How do their public programs reach out to the wider Athens community? In what ways do they market themselves to lower-income groups? A more comprehensive look at community engagement within the institution as a whole could provide insight into how a "culturally competent *museum*" functions.

This study focused on what might be learned from an examination of a single-visit field trip program, and found that this particular program incorporated culturally

responsive approaches to engage its particular audience. The scope of this study did not include an investigation of the specific *outcomes* of these approaches, however. A further step would be to identify the learning outcomes that result from the GMOA's 5th Grade Program. How might these learning outcomes align with statewide Georgia Performance Standards? In what ways could these outcomes be used to advocate for the increased value of the field trip experience as a result of culturally responsive practices?

An additional step would be to compare these learning outcomes with those from a more traditional 5th grade art museum field trip program, which was not tailored to its specific community in the way the GMOA's program appears to be. In what ways do the programs differ in their impact on student learning? It would be interesting to explore the ways culturally responsive programming affects learning outcomes as compared to the traditional, "one size fits all" field trip model.

FINAL THOUGHTS

Some of my strongest memories of childhood involve art museums. I remember visiting the High Museum and other arts organizations in Atlanta, both with my family and school groups, and these experiences have stuck with me over the years. I know, both from personal experience and from reading relevant literature for this research project, that exposure to art can have a strong and lasting impact on students. As discussed previously throughout this paper, the climate of public education today has made it increasingly more difficult to justify the educational value of taking students out of the classroom and into informal learning environments such as art museums. Though research shows that the experience of engaging authentically with art objects in the museum setting has many benefits – and that these benefits increase with multiple-visits – the reality is that many schools and museums only have the resources for a single-visit

program. In this investigation of the 5th Grade Tour Program at the Georgia Museum of Art, I sought to shed light on the one-shot field trip model, and hoped to show that there is still potential for providing valuable learning experiences to students with these kinds of programs.

The findings from this study demonstrated that by situating itself authentically in its own community, the art museum can embrace culturally responsive teaching practices, thereby increasing the educational value of field trip programs. The Georgia Museum of Art and its Education staff recognize and understand the sociocultural context of the students in the surrounding Athens community, and they tailor the 5th Grade Tour Program to serve these specific students through curriculum desegregation and equity pedagogy approaches. In many ways, this program embodies the GMOA's goal of providing "Art for Everyone." By embracing culturally competent art education practices, the art museum can create culturally relevant experiences with art for students from diverse backgrounds. At the end of this journey, I believe that there is relevance and vitality to be found in the single-visit field trip program when it is authentically situated in and responsive to its particular community.

Appendix A: Image Credits

Figure 1: The Contextual Model of Learning (CML). From Falk, J. H., & Dierking, L. D. (2013). *The museum experience revisited,* Walnut Creek, CA: Left Coast Press, Inc.

Figure 2: Banks' Approaches to Multicultural Education Reform. From Banks, J. A. (2001). *Cultural diversity and education: Foundations, curriculum, and teaching* (4th ed.). Needham Heights, MA: Allyn & Bacon.

Figure 3: A View of Downtown Athens. Photo credit Johnny Watson.

Figure 4: The Georgia Museum of Art. Image courtesy GMOA; photo credit Terry Allen.

Figure 5: Chakaia Booker, *Phobic Digression*, 2006, pictured in the Jane and Harry Willson Sculpture Garden at the GMOA. Photo from Adler, 2012.

Figure 6: George Cooke, *Tallulah Falls*, 1835- 1849. Oil on canvas, 35 ¼ inches x 28 ¼ inches. Georgia Museum of Art, University of Georgia; Gift of Mrs. Will Moss. Image courtesy GMOA.

Figure 7: Elizabeth Jane Gardener, *La Confidence*, ca. 1880. Oil on canvas mounted on aluminum. 68 x 47 1/8 inches. Georgia Museum of Art, University of Georgia; Original gift of Mr. George Seney to the Lucy Cobb Institute, University of Georgia. Image courtesy GMOA.

Figure 8: Winslow Homer, *Taking Sunflower to Teacher*, 1875. Watercolor with gouache over graphite on off white woven paper, mounted on hardboard. 7 5/8 x 6 3/16 inches (sheet). Georgia Museum of Art, University of Georgia; Eva Underhill Holbrook Memorial Collection of American Art. Image courtesy GMOA.

Figure 9: Jacob Lawrence, *Children at Play*, 1947. Tempera on hardboard panel. 19 ¾ x 23 5/8 inches. Georgia Museum of Art, University of Georgia; Eva Underhill Holbrook Memorial Collection of American Art, Gift of Alfred H. Holbrook. Image courtesy GMOA.

Figure 10: Radcliffe Bailey, *7 Steps*, 1994. Encaustic on burlap and mixed media. 90 x 50 inches (actual). Georgia Museum of Art; University of Georgia, Gift of the Larry D. and Brenda A. Thompson Collection of African American Art. Image courtesy GMOA.

Figure 11: Lorenzo Scott, *Park Scene*, n.d. Oil on canvas. 24 x 48 inches. Georgia Museum of Art; University of Georgia, Gift of Carl and Marian Mullis in honor of Hillary Brown. Image courtesy GMOA.

Appendix B: Site Approval Letters

GEORGIA MUSEUM *of* ART

September 26, 2012

Dear Members of the IRB Review Committee,

The Georgia Museum of Art grants Callan Steinmann permission to conduct her research at the museum. We look forward to seeing the results of Ms. Steinmann's work.

Please do not hesitate to contact me if you have any additional questions.

Sincerely,

Dr. Carissa DiCindio
Curator of Education
Georgia Museum of Art

CLARKE COUNTY SCHOOL DISTRICT
ATHENS, GEORGIA

Philip D. Lanoue, Ph.D.
SUPERINTENDENT

September 27, 2012

Callan Steinmann
University of Texas at Austin

Dear Callan Steinmann:

The Clarke County School District approved your research proposal, entitled, "An Evaluation of the Benefits of the 5th Grade School Programming at the Georgia Museum of Art to the Students in the Clarke County School District," on September 19, 2012. Please send your IRB approval letter to Dr. Noris Price, Deputy Superintendent, as soon as possible. Once your IRB letter is on file, you may contact Dr. Adam Kurtz, Principal, to negotiate a starting date for your study at Chase Street Elementary School.

Sincerely,

Toni Reed, Ph.D.
Director of Grants and Research

Appendix C: IRB Approval Letter

OFFICE OF RESEARCH SUPPORT

THE UNIVERSITY OF TEXAS AT AUSTIN

P.O. Box 7426, Austin, Texas 78713 · Mail Code A3200
(512) 471-8871 · FAX (512) 471-8873

FWA # 00002030

Date: 10/19/12

PI: Callan E Steinmann

Dept: Art/Art History

Title: The Anatomy of a 5th Grade Field Trip to an Art Museum

Re: IRB Expedited Approval for Protocol Number 2012-09-0112

Dear Callan E Steinmann:

In accordance with the Federal Regulations the Institutional Review Board (IRB) reviewed the above referenced research study and found it met the requirements for approval under the Expedited category noted below for the following period of time: 10/19/2012 to 10/18/2013 . *Expires 12 a.m. [midnight] of this date.* If the research will be conducted at more than one site, you may initiate research at any site from which you have a letter granting you permission to conduct the research. You should retain a copy of the letter in your files.

Expedited category of approval:

☐ 1) Clinical studies of drugs and medical devices only when condition (a) or (b) is met. (a) Research on drugs for which an investigational new drug application (21 CFR Part 312) is not required. (Note: Research on marketed drugs that significantly increases the risks or decreases the acceptability of the risks associated with the use of the product is not eligible for expedited review). (b) Research on medical devices for which (i) an investigational device exemption application (21 CFR Part 812) is not required; or (ii) the medical device is cleared/approved for marketing and the medical device is being used in accordance with its cleared/approved labeling.

☐ 2) Collection of blood samples by finger stick, heel stick, ear stick, or venipuncture as follows: (a) from healthy, non-pregnant adults who weigh at least 110 pounds. For these subjects, the amounts drawn may not exceed 550 ml in an 8 week period and collection may not occur more frequently than 2 times per week; or (b) from other adults and children2, considering the age, weight, and health of the subjects, the collection procedure, the amount of blood to be collected, and the frequency with which it will be collected. For these subjects, the amount drawn may not exceed the lesser of 50 ml or 3 ml per kg in an 8 week period and collection may not occur more frequently than 2 times per week.

☐ 3) Prospective collection of biological specimens for research purposes by non-invasive means. Examples:
(a) Hair and nail clippings in a non-disfiguring manner.
(b) Deciduous teeth at time of exfoliation or if routine patient care indicates a need for extraction;
(c) Permanent teeth if routine patient care indicates a need for extraction.

(d) Excreta and external secretions (including sweat).
(e) Uncannulated saliva collected either in an un-stimulated fashion or stimulated by chewing gumbase or wax or by applying a dilute citric solution to the tongue.
(f) Placenta removed at delivery.
(g) Amniotic fluid obtained at the time of rupture of the membrane prior to or during labor.
(h) Supra- and subgingival dental plaque and calculus, provided the collection procedure is not more invasive than routine prophylactic scaling of the teeth and the process is accomplished in accordance with accepted prophylactic techniques.
(i) Mucosal and skin cells collected by buccal scraping or swab, skin swab, or mouth washings.
(j) Sputum collected after saline mist nebulization.

☐ 4) Collection of data through non-invasive procedures (not involving general anesthesia or sedation) routinely employed in clinical practice, excluding procedures involving x-rays or microwaves. Where medical devices are employed, they must be cleared/approved for marketing. (Studies intended to evaluate the safety and effectiveness of the medical device are not generally eligible for expedited review, including studies of cleared medical devices for new indications).
Examples:
(a) Physical sensors that are applied either to the surface of the body or at a distance and do not involve input of significant amounts of energy into the subject or an invasion of the subject's privacy.
(b) Weighing or testing sensory acuity.
(c) Magnetic resonance imaging.
(d) Electrocardiography, electroencephalography, thermography, detection of naturally occurring radioactivity, electroretinography, ultrasound, diagnostic infrared imaging, doppler blood flow, and echocardiography.
(e) Moderate exercise, muscular strength testing, body composition assessment, and flexibility testing where appropriate given the age, weight, and health of the individual.

☐ 5) Research involving materials (data, documents, records, or specimens) that have been collected, or will be collected solely for non-research purposes (such as medical treatment or diagnosis).
Note: Some research in this category may be exempt from the HHS regulations for the protection of human subjects. 45 CFR 46.101(b)(4). This listing refers only to research that is not exempt.

☒ 6) Collection of data from voice, video, digital, or image recordings made for research purposes.

☒ 7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.
Note: Some research in this category may be exempt from the HHS regulations for the protection of human subjects. 45 CFR 46.101(b)(2) and (b)(3). This listing refers only to research that is not exempt.

☒ Use the attached approved informed consent document(s).

☐ You have been granted a Waiver of Documentation of Consent according to 45 CFR 46.117 and/or 21 CFR 56.109(c)(1).

☐ You have been granted a Waiver of Informed Consent according to 45 CFR 46.116(d).

Responsibilities of the Principal Investigator:

1. Report immediately to the IRB any unanticipated problems.

2. Submit for review and approval by the IRB all modifications to the protocol or consent form(s). Ensure the proposed changes in the approved research are not applied without prior IRB review and approval, except when necessary to eliminate apparent immediate hazards to the subject. Changes in approved research implemented without IRB review and approval initiated to eliminate apparent immediate hazards to the subject must be promptly reported to the IRB, and will be reviewed under the unanticipated problems policy to determine whether the change was consistent with ensuring the subjects continued welfare.

3. Report any significant findings that become known in the course of the research that might affect the willingness of subjects to continue to participate.

4. Ensure that only persons formally approved by the IRB enroll subjects.

5. Use only a currently approved consent form, if applicable.
   Note: Approval periods are for 12 months or less.

6. Protect the confidentiality of all persons and personally identifiable data, and train your staff and collaborators on policies and procedures for ensuring the privacy and confidentiality of subjects and their information.

7. Submit a Continuing Review Application for continuing review by the IRB. Federal regulations require IRB review of on-going projects no less than once a year a reminder letter will be sent to you two months before your expiration date. If a reminder is not received from Office of Research Support (ORS) about your upcoming continuing review, it is still the primary responsibility of the Principal Investigator not to conduct research activities on or after the expiration date. The Continuing Review Application must be submitted, reviewed and approved, before the expiration date.

8. Upon completion of the research study, a Closure Report must be submitted to the ORS.

9. Include the IRB study number on all future correspondence relating to this protocol.

If you have any questions contact the ORS by phone at (512) 471-8871 or via e-mail at orsc@uts.cc.utexas.edu.

Sincerely,

James P. Wilson

James Wilson, Ph.D.
Institutional Review Board Chair

Appendix D: Consent/Assent for Participation in Research Forms

IRB APPROVED ON: 10/29/2012 EXPIRES ON: 10/18/2013
IRB # 2012-09-0112

Consent for Participation in Research

Title: "Art for Everyone" at the Georgia Museum of Art: The Importance of Sociocultural Context for School Field Trips to Art Museums

Introduction

The purpose of this form is to provide you information that may affect your decision as to whether or not to participate in this research study. The person performing the research will answer any of your questions. Read the information below and ask any questions you might have before deciding whether or not to take part. If you decide to be involved in this study, this form will be used to record your consent.

Purpose of the Study

You have been asked to participate in a research study about the field trip program for 5th graders at the Georgia Museum of Art. The purpose of this study is to learn more about how a field trip to the Georgia Museum of Art benefits the 5th graders in Athens-Clarke County socially, academically, and otherwise. Research of this type will help art educators and museum staff advocate for the importance of art museum field trips for elementary students.

What will you to be asked to do?

If you agree to participate in this study, you will be asked to

- Answer questions about the field trip program at the Georgia Museum of Art in a semi-structured interview with the researcher.
- Your participation will be audio recorded.

This study will take approximately 20 to 30 minutes for the interview, and will include approximately 60 study participants.

What are the risks involved in this study?

There are no foreseeable risks to participating in this study.

What are the possible benefits of this study?

You will receive no direct benefit from participating in this study; however, your participation will enable a better understanding of the field trip program at the

GMOA, and will help art educators advocate for the importance of art museum field trips for elementary school students.

Do you have to participate?

No, your participation is voluntary. You may decide not to participate at all or, if you start the study, you may withdraw at any time. Withdrawal or refusing to participate will not affect your relationship with your school, the Georgia Museum of Art, or The University of Texas at Austin in any way.

Will there be any compensation?

You will not receive any type of compensation for participating in this study.

What are my confidentiality or privacy protections when participating in this research study?

If you wish to remain anonymous, the researcher will not include your name or institutional affiliation in any of the final documentation.

If you choose to participate in this study, you will be audio recorded. Any audio recordings will be stored securely and only the researcher will have access to the recordings. Recordings will not be kept after the study is completed. The data resulting from your participation may be used for future research or be made available to other researchers for research purposes not detailed within this consent form.

Whom to contact with questions about the study?

Prior, during or after your participation you can contact the researcher Callan Steinmann at 404-216-7342 or send an email to callan.steinmann@gmail.com**.**

This study has been reviewed and approved by The University Institutional Review Board and the study number is **[STUDY NUMBER].**

Whom to contact with questions concerning your rights as a research participant?

For questions about your rights or any dissatisfaction with any part of this study, you can contact, anonymously if you wish, the Institutional Review Board by phone at (512) 471-8871 or email at orsc@uts.cc.utexas.edu.

Participation

If you agree to participate, please sign this form and return it to the researcher either in person or by mail:

Callan Steinmann
4505 Duval St. #182
Austin, Texas 78751

If you wish, you will receive a copy of this form.

Signature

You have been informed about this study's purpose, procedures, possible benefits and risks, and you have received a copy of this form. You have been given the opportunity to ask questions before you sign, and you have been told that you can ask other questions at any time. You voluntarily agree to participate in this study. By signing this form, you are not waiving any of your legal rights.

_____ I agree to be audio recorded.
_____ I do not want to be audio recorded.

_____
Printed Name

_____ _____
Signature Date

As a representative of this study, I have explained the purpose, procedures, benefits, and the risks involved in this research study.

_____
Print Name of Person obtaining consent

_____ _____
Signature of Person obtaining consent Date

IRB APPROVED ON: 10/29/2012 EXPIRES ON: 10/18/2013
IRB # 2012-09-0112

Parental Permission for Children Participation in Research

Title: "Art for Everyone" at the Georgia Museum of Art: The Importance of Sociocultural Context for School Field Trips to Art Museums

Introduction

The purpose of this form is to provide you (as the parent of a prospective research study participant) information that may affect your decision as to whether or not to let your child participate in this research study. The person performing the research will describe the study to you and answer all your questions. Read the information below and ask any questions you might have before deciding whether or not to give your permission for your child to take part. If you decide to let your child be involved in this study, this form will be used to record your permission.

Purpose of the Study

If you agree, your child will be asked to participate in a research study about field trips to art museums. The purpose of this study is to learn more about how a field trip to the Georgia Museum of Art (GMOA) benefits the 5th grade students in Athens-Clarke County socially, academically, and otherwise. By observing a 5th grade class field trip to the Georgia Museum of Art, collecting written responses from students about their field trip experience, and interviewing the art teacher and museum staff, the researcher will identify ways that the school programming at the GMOA benefits the 5th grade students in the Clarke County School District. Research of this type will help art educators and museum staff advocate for the importance of art museum field trips for elementary students.

What is my child going to be asked to do?

If you allow your child to participate in this study, they will be asked to

- Complete a brief written response at the end of the class field trip to the Georgia Museum of Art. In this written response, students will be asked to describe their experience at the Georgia Museum of Art during the field trip.

This study will take about ten minutes to collect the written responses, and there will be about 60 other people in this study.

What are the risks involved in this study?

There are no foreseeable risks to participating in this study.

What are the possible benefits of this study?

Your child will receive no direct benefit from participating in this study; however, this research study will enable a better understanding of the field trip program at the GMOA, and will help art educators advocate for the importance of art museum field trips for elementary school students.

Does my child have to participate?

No, your child's participation in this study is voluntary. Your child may decline to participate or to withdraw from participation at any time. Withdrawal or refusing to participate will not affect their relationship with their school, the Georgia Museum of Art, or The University of Texas at Austin in any way. You can agree to allow your child to be in the study now and change your mind later without any penalty.

What if my child does not want to participate?

In addition to your permission, your child must agree to participate in the study. If your child does not want to participate they will not be included in the study and there will be no penalty. If your child initially agrees to be in the study they can change their mind later without any penalty.

Will there be any compensation?

Your child will receive a small prize (stickers and a pencil) for bringing these signed forms back to school before the field trip.

What are the confidentiality or privacy protections for my child's participation in this research study?

This study is anonymous. No names or other identifiers of any student participants will be collected. All data will be kept in a locked filed cabinet that can only be accessed by the researcher.

Whom to contact with questions about the study?

Prior, during or after your participation you can contact the researcher Callan Steinmann at 404-216-7342 or send an email to callan.steinmann@gmail.com**.** This study has been reviewed and approved by The University Institutional Review Board and the study number is **[STUDY NUMBER].**

Whom to contact with questions concerning your rights as a research participant?

For questions about your rights or any dissatisfaction with any part of this study, you can contact, anonymously if you wish, the Institutional Review Board by phone at (512) 471-8871 or email at orsc@uts.cc.utexas.edu.

Signature

You are making a decision about allowing your child to participate in this study. Your signature below indicates that you have read the information provided above and have decided to allow them to participate in the study. If you later decide that you wish to

withdraw your permission for your child to participate in the study you may discontinue his or her participation at any time. If you wish, you will be given a copy of this document.

_____
Printed Name of Child

_____ _____
Signature of Parent(s) or Legal Guardian Date

_____ _____
Signature of Investigator Date

IRB APPROVED ON: 10/29/2012 EXPIRES ON: 10/18/2013
IRB # 2012-09-0112

Student Assent for Participation in Research

Title: "Art for Everyone" at the Georgia Museum of Art: The Importance of Sociocultural Context for School Field Trips to Art Museums

Introduction

You have been asked to be in a research study about class field trips to art museums. This study was explained to your parent or guardian and they said that you could be in it if you want to. We are doing this study to learn more about what a field trip to the Georgia Museum is like.

What am I going to be asked to do?

If you agree to be in this study, you will be asked to:

- Complete a short written response at the end of your class field trip at the Georgia Museum of Art. In this written response, you will be asked to describe your experience at the Georgia Museum of Art during the field trip.

This study will take about ten minutes to collect the written responses. There will be about 60 other people in this study.

What are the risks involved in this study?

There are no foreseeable risks to participating in this study.

Do I have to participate?

No, participation is voluntary. You should only be in the study if you want to. You can even decide you want to be in the study now, and change your mind later. No one will be upset.

If you would like to participate, please sign this form and return it to your teacher. If you wish, you will receive a copy of this form so if you want to you can look at it later.

Will I get anything to participate?

You will receive a small prize (stickers and a pencil) for bringing these signed forms back to school before the field trip.

Who will know about my participation in this research study?

The records of this study will be kept private. Your responses may be used for a future study by these researchers or other researchers.

Signature

Writing your name on this page means that the page was read by or to you and that you agree to be in the study. If you have any questions before, after or during the study, ask the person in charge. If you decide to quit the study, all you have to do is tell the person in charge.

_____ _____

Signature of Participant Date

Appendix E: Semi-Structured Interview Sample Questions

Sample Questions, Art Teacher:

- Tell me a little about yourself and how you came to be an art teacher at Chase Street Elementary.
- How did you find out about the 5th-grade programming at the Georgia Museum of Art?
- How does the museum staff at the GMOA work with you to plan a visit to the museum?
- How do you decide the content of the tour? Does the museum staff plan it beforehand, do you plan it for your students, or do you collaborate with the museum staff?
- What do you see as some of the challenges involved with taking students on field trips today?
- What do you see as being the major benefits of an art museum field trip for your students?
- Do you believe that the field trip to the Georgia Museum of Art supports learning that happens back in the art classroom? If yes, in what ways? How do you think this kind of learning can be measured?
- Do you believe that students could make these kinds of connections by viewing reproductions of artworks? Why or why not?

Sample Questions, Museum Staff:

- Tell me a bit about yourself and how you came to work at the Georgia Museum of Art.
- How long has the 5th grade tour programming been around? How long have you been involved with it?
- How is the program funded?
- What do you see as being some of the major benefits of students coming in to the museum in person on a field trip?
- What do you see as being the major challenges of bringing students in to the museum on a field trip today?
- How does the museum staff at the GMOA work with educators to plan a 5th grade tour to the museum?
- How do you decide the content of the tour? Does the museum staff plan it beforehand, do you plan it for your students, or do you collaborate with the museum staff?
- Do you believe that the field trip to the Georgia Museum of Art supports learning that happens back in the classroom? If yes, in what ways? How do you think this kind of learning can be measured?

- Do you believe that students could make these kinds of connections by viewing reproductions of artworks? Why or why not?
- Why do you believe it is important for students to be able to visit the Georgia Museum of Art in person?

Sample questions, Donor:

- Tell me a bit about yourself. How did you come to have a relationship with the Georgia Museum of Art?
- How did this 5th grade program start? Are you the original donor?
- Tell me a bit about why you think it's important for students in Athens Clarke County to be able to visit the Georgia Museum of Art.
- What do you see as being some of the major benefits of students coming in to the museum in person on a field trip?
- What do you see as being the major challenges of bringing students in to the museum on a field trip today?
- Do you believe that students could make the same kinds of connections by viewing reproductions of artworks? Why or why not?
- Why do you believe it is important for students to be able to visit the Georgia Museum of Art in person?
- Do you believe that the field trip to the Georgia Museum of Art supports learning that happens back in the art classroom? If yes, in what ways? How do you think this kind of learning can be measured?
- Why did you decide to fund transportation for field trips for 5th grade students versus another age group?
- How do you think that art educators and museum staff can better advocate for the importance of art museum field trip experiences for their students?

Appendix F: Student Questionnaire

My Field Trip to the GMOA Name_____

Please tell me about your experience at the Georgia Museum of Art today.

What stands out in your mind from your field trip today?

What is one thing you learned today?

What was your favorite part about today?

If you could bring a friend or family member to the Georgia Museum, what would you like to show them and why?

References

Adams, J. M. & Sibille, J. (2005). If you build it: Revitalizing the standard art museum visit through collaborative design. *The Journal of Museum Education 30*(2/3), 9-13.

Adams, M., Foutz, S., Luke, J., & Stein, J. (2006). *Thinking through art: Isabella Stewart Gardner Museum School Partnership Program year 3 preliminary research results.* Annapolis, MD: Institute for Learning Innovation. Retrieved from http://www.gardnermuseum.org/education/research

Adejumo, C. (2002, March). Considering multicultural art education. *Art Education, 55*(2), 33-39.

Adler, N. (2012, May 30). Intrinsically radical: Chakaia Booker [Web log post]. Retrieved from http://gmoa.blogspot.com/2012/05/intrinsically-radical-chakaia-booker.html

Alper, M. V. (1996, Spring). Visual literacy/aesthetic development research: Museum-public school cooperation. *Visual Arts Research, 22*(1), 62-78.

American Association of Museums (1984). *Museums for a new century: A report of the Commission on Museums for a New Century*. Washington, DC: American Association of Museums.

American Association of Museums (1992). *Excellence and equity: Education and the public dimension of museums*. Washington, DC: American Association of Museums.

American Association of Museums (2002). *Mastering civic engagement*: *A challenge to museums*. Washington, DC: American Association of Museums.

American Association of Museums (2010). *Museums and community initiative*. Retrieved from http://www.aam-us.org/sp/m-and-c.cfm

American Psychological Association (2010). Definition. In Civic engagement (education). Retrieved from http://www.apa.org/education/undergrad/civic-engagement.aspx

Andrus, L. (2001). The culturally competent art educator. *Art Education, 54*(4), 14-19.

Athens-Clarke County Unified Government (2012a). *Athens-Clarke County by the*

numbers. Retrieved from http://www.athensclarkecounty.com/DocumentCenter/Home/View/535

Athens-Clarke County Unified Government (2012b). *Unification of Athens & Clarke County*. Retrieved from http://www.athensclarkecounty.com/index.aspx?nid=113

Banks, J. A. (1991). The dimensions of multicultural education. *Multicultural Leader,* 4, 5-6.

Banks, J. A. (2001). *Cultural diversity and education: Foundations, curriculum, and teaching* (4th ed.). Needham Heights, MA: Allyn & Bacon.

Banks, J. A. (2004). Multicultural education: Characteristics and goals. In J. A. Banks & C. A. McGee Banks (Eds.), *Multicultural education: Issues and perspectives* (5th ed.) (pp. 3-30). New Jersey: John Wiley & Sons, Inc.

Barrett, J. (2011). *Museums and the public sphere*. West Sussex, England: Wiley-Blackwell.

Berry, N. (1998, March). A focus on art museum/school collaborations. *Art Education, 51*(2), 8-14.

Bevan, B. (2003). Windows onto worlds. In J. A. Spitz & M. Thom (Eds.), *Urban network: Museums embracing communities* (pp. 11-14). Chicago: IL; The Field Museum. Retrieved from http://amdurspitz.com/media/images//2010/02/The-Urban-Network.pdf

Brodie, L. & Wiebe, L. M. (1999, Spring). Yellow busloads from hell: A museum field trip in three voices. *McGill Journal of Education, 34*(2), 173-187.

Brown, C. (2006, Spring). Museums and funders embracing new constituencies. *The Journal of Museum Education, 31*(1), 15-28.

Buffington, M. L. (2007). Six themes in the history of art museum education. In P. Villeneuve (Ed.), *From periphery to center: Art museum education in the 21st century* (pp. 12-20). Reston, VA: The National Art Education Association.

Burchenal, M. & Grohe, M. (2007, Summer). Thinking through art: Transforming museum curriculum. *The Journal of Museum Education, 32*(2), 111-122.

Burchenal, M. & Lasser, S. (2007). Beyond the field trip. In P. Villeneuve (Ed.), *From periphery to center: Art museum education in the 21st century* (pp. 103-109). Reston, VA: National Art Education Association.

Cahan, S. E. & Kocur, Z. (1996). Introduction. In S. Cahan & Z. Kocur (Eds.), *Contemporary Art and Multicultural Education* (pp. xix-xxxi). New York, NY: Routledge.

Cahan, S. E. & Kocur, Z. (2011). Contemporary art and multicultural education. In E. Joo & J. Keehn II (Eds.), *Rethinking Contemporary Art and Multicultural Education* (pp. 3-16). New York, NY: Routledge.

Center on Education Policy (2008). *Instructional time in elementary schools: A closer look at changes for specific subjects*. Washington, DC: Center on Education Policy.

Chalmers, F. G. (1996). *Celebrating pluralism: Art, education, and cultural diversity*. Los Angeles, CA: The J. Paul Getty Trust.

Chapman, L. H. (2005a, January). No child left behind in art? *Art Education, 58*(1), 6-16.

Chapman, L. H. (2005b, Winter). Status of elementary art education: 1997-2004. *Studies in Art Education, 46*(2), 118-137.

Clarke County School District (2011). *Facts & figures*. Retrieved from www.clarke.k12.ga.us/files/filesystem/factsfigures111.pdf

Clarke County School District (2012). *Clarke County School District report card*. Retrieved from http://www.clarke.k12.ga.us/files/filesystem/CCSD_RC_adFINAL.pdf

Creswell, J. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches* (3rd ed.). Thousand Oaks, CA: Sage Publications, Inc.

Crooke, E. (2007). *Museums and community: Ideas, issues and challenges*. New York, NY: Routledge.

Denscombe, M. (2003). *The good research guide: For small-scale research projects* (2nd ed.). Philadelphia, PA: Open University Press.

Department of Education (2008). *Annual Arts in Schools Report, 2007-2008*. New York, NY: Department of Education. Retrieved from http://schools.nyc.gov/offices/teachlearn/arts/Documents/AnnualArtsReport08.pdf

Dewey, J. (1934). *Art as experience*. New York, NY: Minton, Balch & Company.

DeWitt, J. & Storksdieck, M. (2008). A short review of school field trips: Key findings from the past and implications for the future. *Visitor Studies, 11*(2), 181-197.

Dierking, L. (2002). The role of context in children's learning from objects and experiences. In S. G. Paris (Ed.), *Perspectives on object-centered learning in museums* (pp. 3-18). Mahwah, NJ: Lawrence Erlbaum Associates, Inc.

Downey, S., Delamatre, J., & Jones, J. (2007, Summer). Measuring the impact of museum-school programs: Findings and implications for practice. *The Journal of Museum Education, 32*(2), 175-187.

Falk, J. H. & Dierking, L. D. (1995, Spring-Summer). Recalling the museum experience. *The Journal of Museum Education, 20*(2), 10-13.

Falk, J. H. & Dierking, L. D. (2013). *The museum experience revisited*. Walnut Creek, CA: Left Coast Press, Inc.

Frost, C. O. (2002). When the object is digital: Properties of digital surrogate objects and implications for learning. In S. G. Paris (Ed.), *Perspectives on object-centered learning in museums* (pp. 79-94). Mahwah, NJ: Lawrence Erlbaum Associates, Inc.

Garoian, C. R. (1992, Fall). Art history and the museum in the schools: A model for museum-school partnerships. *Visual Arts Research, 18*(2), 62-73.

Gay, G. (2003, December). The importance of multicultural education. *Educational Leadership, 61*(4), 30-35.

Gay, G. (2004, Spring). Beyond *Brown*: Promoting equality through multicultural education. *Journal of Curriculum and Supervision, 19*(3), 193-216.

Georgia Department of Education (2011). *Georgia Performance Standards (GPS)*. Retrieved from www.georgiastandards.org/standards

Georgia Museum of Art (2010a). *Diversity*. Retrieved from http://georgiamuseum.org/about/diversity

Georgia Museum of Art (2010b). *Kids*. Retrieved from http://georgiamuseum.org/kids/

Georgia Museum of Art (2010c). *Outreach*. Retrieved from http://georgiamuseum.org/learn/outreach

Georgia Museum of Art (2010d). *Your Georgia Museum of Art*. Retrieved from

http://georgiamuseum.org/about/

GreatSchools (2012). *Definitions*. Retrieved from http://www.greatschools.org/definitions/or/nclb.html

Hein, H. S. (2000). *The museum in transition: A philosophical perspective*. Washington, DC: Smithsonian Institution Press.

Henry, C. (1992, Summer). Retention and recall of images: Evaluating museum experiences of schoolchildren. *Visual Arts Research, 18*(2), 82-92.

Henry, C. (2007). Understanding the museum experience. In P. Villeneuve (Ed.), *From periphery to center: Art museum education in the 21st century* (pp. 158-164). Reston, VA: National Art Education Association.

Henry, C. (2010). *The museum experience: The discovery of meaning*. Reston, VA: National Art Education Association.

Hirzy, E. (2002) Mastering civic engagement: A report from the American Association of Museums. In *Mastering civic engagement*: *A challenge to museums* (pp. 9-22). Washington, DC: American Association of Museums.

Hubard, O. M. (2007, Spring). Originals and reproductions: The influence of presentation format in adolescents' responses to a Renaissance painting. *Studies in Art Education, 48*(3), 247-264.

Koller, K. & Gibbons, H. (2005, Spring/Summer – Fall). Transforming mysteries into histories: Evolutionary currents in the field trip experience. *The Journal of Museum Education 30*(2/3), 24-30.

Kydd, G. S. (2007). Moving beyond the classroom: Learning and the world of the art museum. In P. Villeneuve (Ed.), *From periphery to center: Art museum education in the 21st century* (pp. 117-122). Reston, VA: National Art Education Association.

Liu, W. (2007). Working together: Collaboration between art museums and schools. In P. Villeneuve (Ed.), *From periphery to center: Art museum education in the 21st century* (pp. 129-137). Reston, VA: National Art Education Association.

Longhenry, S. (2007). Reconsidering learning: The art museum experience. In P. Villeneuve (Ed.), *From periphery to center: Art museum education in the 21st century* (pp. 180-187). Reston, VA: National Art Education Association.

Marsick, V. J. & Watkins, K. E. (2001, Spring). Informal and incidental learning. *New Directions for Adult and Continuing Education, 89,* 25-34.

Mayer, M. M. (2006, Autumn). When little girls become junior connoisseurs: A cautionary tale of art museum education in the hyperreal. *Journal of Aesthetic Education, 40*(3), 48-58.

Mesa-Bains, A. (1996). Teaching students the way they learn. In S. Cahan & Z. Kocur (Eds.), *Contemporary Art and Multicultural Education* (pp. 31-38). New York, NY: Routledge.

Multiculturalism (n.d.). *Dictionary.com unabridged*. Retrieved from http://dictionary.reference.com/browse/multiculturalism

National Title I Association (2011). *Distinguished schools*. Retrieved from http://www.nationaltitleiassociation.org/?page=DS

Nieto, S. (1992). *Affirming diversity: The sociopolitical context of multicultural education*. Mahwah, NJ: Erlbaum.

Paris, S. G. & Hapgood, S. E. (2002). Children learning with objects in informal learning environments. In S. G. Paris (Ed.), *Perspectives on object-centered learning in museums* (pp. 37-54). Mahwah, NJ: Lawrence Erlbaum Associates, Inc.

Partners for a Prosperous Athens (2012). *Poverty data*. Retrieved from http://www.prosperousathens.org/poverty-data

Public School Review (2013 a). *Chase Street Elementary School*. Retrieved from http://www.publicschoolreview.com/school_ov/school_id/20521

Public School Review (2013b). *Clarke County District Public Schools*. Retrieved from http://www.publicschoolreview.com/agency_schools/leaid/1301170

Public School Review (2013c). *Howard B. Stroud Elementary School*. Retrieved from http://www.publicschoolreview.com/school_ov/school_id/20531

Random House Webster's Unabridged Dictionary (2nd ed.) (2001). New York, NY: Random House Inc.

Rubin, H. J. & Rubin, I. S. (2012). *Qualitative interviewing: The art of hearing data* (3rd ed.). Thousand Oaks, CA: Sage Publications, Inc.

Savedoff, B. E. (1999, Summer). Frames. *The Journal of Aesthetics and Art Criticism,*

57(3), 345-356.

Silverman, L. H. (2010). *The social work of museums*. New York, NY: Routledge.

Sleeter, C. E. & Grant, C. (1987). An analysis of multicultural research in the United States. *Harvard Educational Review, 57*(4), 421-445.

Socioeconomic status (n.d.). *The American Heritage new dictionary of cultural literacy* (3rd ed.). Retrieved from http://dictionary.reference.com/browse/socioeconomic_status

Stake, R. E. (1998). Case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *Strategies of Qualitative Inquiry* (pp. 86-109). Thousand Oaks, CA: Sage Publications, Inc.

United States Census Bureau (2013). *State and county quickfacts*. Table generated by Callan Steinmann, retrieved from http://quickfacts.census.gov/qfd/states/13000.html

The University of Georgia (2013). *Demographic profile, Clarke County*. Retrieved from http://www.georgiastats.uga.edu/counties/059.pdf

The University of Georgia's Initiative on Poverty and the Economy (2013). *Interactive poverty statistics*, *Clarke County*. Table generated by Callan Steinmann, retrieved from http://www.poverty.uga.edu/stats/

Vallance, E. (2003, Winter). A curriculum-theory model of the art museum milieu as teacher. *The Journal of Museum Education, 28*(1). 8-16.

Walsh-Piper, K. (1994, Autumn). Museum education and the aesthetic experience. *Journal of Aesthetic Education, 28*(3), 105-115.

Weil, S. (2007). The museum and the public. In S. Watson (Ed.), *Museums and their communities* (pp. 32-46). New York, NY: Routledge.

Wheeler, G. (2011). Field trips: Tradition in jeopardy. *Education Digest: Essential Readings Condensed For Quick Review*, *76*(9), 52-55.

Wolins, I. S., Jensen, N., & Ulzheimer, R. (1992, Spring-Summer). Children's memories of museum field trips: A qualitative study. *The Journal of Museum Education, 17*(2), 17-27.

Yin, R. K. (2003). *Case study research: Design and methods* (3rd ed.). Thousand Oaks, CA: Sage Publications, Inc.

Zeller, T. (1985, May). Museum education and school art: Different ends and different means. *Art Education, 38*(3), 6-10.

Vita

Callan Steinmann was born in Atlanta, Georgia in 1985. When she was growing up, art was always a passion and a hobby, and in high school she became interested in art therapy as a possible career path. She continued exploring this idea in college, where she studied Studio Art and Psychology and received an A.B. degree from the University of Georgia in 2007. She spent the next few years traveling, working in restaurants and then an elementary school in Athens, and then moved to Paris, France to teach English. It was when she was living in Paris that she decided to pursue a graduate degree and career in the museum field. In 2011 she moved to Austin, receiving a Master's Degree in Art Education from The University of Texas at Austin in 2013. Callan is looking forward to starting her career and is excited for what the future holds.

Permanent e-mail address: callan.steinmann@gmail.com

This thesis was typed by Callan Steinmann.